

MUSICAL AMERICA

Edited by

John C. Freund

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GALA OPENING OF PHILADELPHIA OPERA

Over 6,000 People Attend the First
Performance in Hammerstein's
New Temple of Music

Leading Society People Give Venture
the Stamp of Approval—"Carmen"
Produced with Labia and Dalmorès in
Leading Roles—Enthusiasm Runs High

PHILADELPHIA, Nov. 18.—A new era in Philadelphia's musical life had its beginning last night when Oscar Hammerstein opened his local opera house with a performance of "Carmen" before an audience estimated at about 6,100 persons. The beautiful \$1,200,000 opera house presented a scene of remarkable enthusiasm, and the attendance of the Van Rensselaers, the Griscoms, the Cassatts, the Clothiers, the Drexels, the Lippincotts, the Leidys, the Cooks, the Scotts and other representative Philadelphia families showed that the new venture had the support of local society. More than 1,600 carriages and autos had stopped in front of the opera house before the opening of the first act.

When Mr. Hammerstein was called to the footlights after the second act he said: "My friends, I do not come to you as a merchant or as a man dealing in opera, wholesale or retail. I come to you as a friend, and I hope that the music you shall hear will make you kinder to one another. It is for you to say whether this house shall live and continue to be a home for art and music. I have done all that I promised."

Then there was a great demonstration. The impresario was lifted high on the shoulders of two chorus men and the big audience cheered frantically. Arthur Hammerstein, who is the manager of the opera house, was presented with a diamond-studded gold fob, the speech of presentation being made by Mayor Ryburn.

The performance of "Carmen" was voted as the most satisfactory ever given in this city. In the cast were Maria Labia as Carmen and Charles Dalmorès as Don Jose; Mlle. Zeppilli as Michaela; Mlle. Trentini as Frasquita; Mlle. Ponzano as Mercedes; M. Dufranne as Escamillo; M. Gilbert as El Dancaïro; M. Daddi as Remendado; M. Vieuille as Zuniga, and M. Reschiglian as Morales.

Cleofonte Campanini, who conducted the performance, after testing the acoustic properties of the house, said:

"There is no opera house in the world like it, and I only wish there was one as good in New York."

Among those who congratulated Mr. Hammerstein during the evening were Edwin S. Stuart, Governor of Pennsylvania; Mayor Reyburn, Andreas Dippel and Otto H. Kahn, of the Metropolitan, and many of Philadelphia's leading citizens.

Ground was broken for the new opera house five months ago, and the feat of completing the building in so short a time is considered the most remarkable achievement in connection with the undertaking.

Metropolitan Opens in Philadelphia

PHILADELPHIA, Nov. 18.—The Metropolitan Opera Company of New York opened its season at the Academy here with a performance of "La Bohème" before a crowded house. The cast was Caruso, Scotti, Sembrich and Mme. P'huillier; Spretino conducted. The stage setting was an improvement over previous years.



DR. LUDWIG WÜLLNER

This Eminent German Lieder Singer Made His American Début Saturday Afternoon in Mendelssohn Hall, New York. He Made a Profound Impression, Not Through Beauty of Voice, but as a Singularly Illuminating Interpreter. His Success in This Field Is Unique. (See Page 2)

New Presentation of Shakespeare Play with Musical Setting

NEW HAVEN, CONN., Nov. 16.—The first presentation in America by the Ben Greet Company with the Russian Symphony Orchestra, of "A Midsummer Night's Dream," was made this evening at the Hyperion Theater, before a crowded house. A contingent from the musical and literary critics of Yale was on hand, and it pronounced the combination of the acting by the Greet company with the Russian music a success.

The music has never been given so well in performances of the play in this country, and the orchestra of sixty pieces, under the direction of Modest Altschuler, was enthusiastically received.

The solo parts in the fairy music, as sung by Grace Clark Kahler and Marietta Bagley of New York City, were warmly received.

Kneisels Play Quintet by an American

The Kneisel Quartet opened its seventeenth season in New York on November 17 in Mendelssohn Hall. The program consisted of a Haydn quartet, the Beethoven quartet in C major and a quintet for strings and piano by Courtlandt Palmer, who played the piano part in the performance. The latter composition is pleasing and musical and was given an excellent performance.

BRILLIANT OPENING AT METROPOLITAN

New Régime Is Inaugurated with
an Elaborate Production
of "Aida"

Toscanini Infuses True Italian Ardor
into the Singing of the Artists Under
His Baton—Emmy Destinn Makes an
Auspicious First Appearance

The new régime at the Metropolitan, with Giulio Gatti-Casazza and Andreas Dippel as co-directors, was formally inaugurated on Monday evening, when, with a new star conductor, a new prima donna in the title rôle, tried and trusty favorites in the other principal rôles, new singers in the minor parts, a new chorus, new costumes and new scenery and stage settings, "Aida" was presented before an audience that supplied all the traditional brilliancy of opening nights at this house. The auditorium was packed, and long before the opening hour, such was the crowd that surged in, the police stopped the sale of admission to standees.

The Diamond Horseshoe was gorgeously resplendent with its wealth of jewels and picturesque gowns, while the stage presented scenes of splendor of a bygone age. "Aida" is well adapted for the festive atmosphere of an opening night, and as most of the auditors knew the music backwards they could divide their attention between the stage and their neighbors without fear of losing the thread of the opera.

Thanks to the new elements and the work of three old favorites in familiar impersonations, this performance of Verdi's most popular opera was one of the finest the work has ever been given in New York. Arturo Toscanini, making his American début at the conductor's desk, and conducting without a score, led singers and musicians with masterful authority. His reading was typically Italian in its pulsating vitality and strenuousness, but the poetry of the work was never sacrificed, it was brought out with noble eloquence. In appearance, Mr. Toscanini is slight of stature. He holds an infallible grip on his musicians, but conducts without undue gesticulation.

Of equal interest to the majority of the audience was the first appearance of Emmy Destinn, the Bohemian dramatic soprano, who has been connected with the Berlin Royal Opera for the past ten years. As Aida she disclosed a voice of fine carrying power, essentially dramatic in timbre and capable of poignant emotional expression. An authoritative artist, whose histrionic ability is on a level with her vocal gifts, she made an unquestionable success with her first American audience. Her face is expressive, if not beautiful, but there will be other chances to judge better of her personal charm.

Enrico Caruso, as Radames, with a new beard, poured forth his opulent tones with almost unwonted prodigality, while Antonio Scotti's Amonasro was once more conceived on a high plane. The Amneris was Louise Homer, and it must be recorded that this sterling American artist fairly outdid herself. She sang with a beauty of voice and intensity and dignity of expression that delighted the vast audience. As Ramfis, Adamo Didur, the Polish basso formerly of the Manhattan, made his first

[Continued on page 5.]

DR. WÜLLNER'S DÉBUT

The German Lieder Singer Makes a Deep Impression Upon a Large and Enthusiastic Audience

It was wise on the part of the manager of Dr. Ludwig Wüllner, the German Lieder singer, who made his début in this country at Mendelssohn Hall on Saturday afternoon last, to announce beforehand that people were not to regard him as a singer, with a fine voice, but rather as an interpreter of the great German songs, and so he was to be judged from an intellectual standpoint.

It can be said, at once, that Dr. Wüllner made a profound impression upon a large audience of cultivated people, mostly Germans, however. Those who expected to hear fine singing, as we understand it to-day—that is, a voice with great natural gifts, cultivated by years of study—must have gone away disappointed. On the other hand, those who came prepared to expect a highly interesting, deeply moving and, above all, most intellectual interpretation of the "spirit" of songs many of which are part of the German home life, would probably be willing to admit that we have not in many years heard Dr. Wüllner's equal.

His appearance would revive the old discussion as to whether in the singing of songs the words, the sentiment, are secondary to the music, or whether the "spirit" of the composition is the first and most important thing to bring out—or perhaps whether it is not possible to secure a combination of both. We have, indeed, many singers who sing songs in any language most beautifully, so far as the music is concerned, but when it comes to even an intelligent pronunciation of the words, not to speak of bringing out the meaning of the composer, they utterly fail. It is herein that Dr. Wüllner can be heard to advantage, and we recommend his recitals to all those who would make a success in rendering ballads or French chansons or German lieder on the stage, for the reason that here is a man who, while having had considerable training as an actor, without much voice, and even that not of good quality, without even what would be considered to-day a fine school, yet making an undeniable impression by his intellectual gifts, his sincerity and his ability to make the audience feel the story, the sentiment and purpose of the songs he sings.

Dr. Wüllner commenced his recital with the four tragic songs of Schubert, "Der Wanderer," "Du liebst mich nicht," "Der Doppelgänger" and the "Erl-könig." With hands clasping a small book and his gloves in front of him, with his head down and an attitude that betokened a combination of devotion, hypnotic effort, colored at times by an almost sardonic attitude, he displayed so much intensity of feeling and such clearness of diction that you forgot his shortcomings in the way of voice and "bel canto" and were carried away.

He then sang six songs by Schubert, which included the beautiful and delicate "Aline." In these songs, as well as in the songs that followed by Brahms, Wolf and Strauss, he always struck the true note, never missed a climax, always worked up to it artistically, and so won his way to absolute favor.

Dr. Wüllner is, in his line, "individual." He stands alone! He has cut loose from tradition, and blazed out a path for himself. But as has been already stated, his appeal will be more particularly to Germans, to whom the underlying purpose, the sentiment, the spirit of a musical composition is more than the mere music by itself, however beautifully rendered, whether on an instrument or by the human voice.

Many liked best his last songs, which were by Schumann, and which included "Der Soldat" and "Die Beiden Grenadiere." Some of his songs have been, in a way, heard to better effect, musically, when given by other singers, but no singer in many years has so moved an audience with these songs as did Dr. Wüllner.

He was assisted in his performance by Mr. Coenraad V. Boos, an accompanist of extraordinary excellence, one of those rare

men who are able to show the art of the accompanist at its highest and best, namely, in the ability to anticipate the effects the singer is about to produce, to sustain him and yet never make the accompaniment unduly prominent. F.

Wüllner Soloist with Volpe Orchestra

Dr. Ludwig Wüllner, the eminent German song interpreter, made his second appearance in New York Thursday evening in Carnegie Hall, as soloist with the Volpe Symphony Orchestra. The program, which will be reviewed in *MUSICAL AMERICA*, next week, included the overture to Beethoven's "Egmont," César Franck's Symphony in D Minor, "Das Hexenlied," by Max Schillings, recited by Dr. Wüllner with orchestral accompaniment, and the overture to Wagner's "The Flying Dutchman."

Concert managers are rewarded in Germany. Emil Gutmann, Munich's leading impresario, has been decorated with the Prince Regent Leopold Silver Medal.

The small German city of Coburg, of the duchy of Saxe-Coburg-Gotha, has lately heard Wagner's complete "Ring" cycle.

TINA LERNER MAKES DEBUT IN NEW YORK

New Pianist Is Well Received at Russian Symphony's First Concert

Tina Lerner, the new Russian pianist, of whose pianistic attainments and beauty much has been expected, made her American début at Carnegie Hall, New York, on Thursday of last week, when she appeared as soloist of the Russian Symphony Society's first concert of the season. She played the solo part of Rachmaninoff's Second Concerto. The orchestra's numbers, under Modest Altschuler's direction, were Tchaikowsky's "Pathetic" Symphony, Liadoff's "Baba-Yaga," Glazounoff's "Marionettes" and Rimsky-Korsakoff's "Capriccio Espagnol," played in memory of the composer.

The interest of the large audience that comfortably filled the hall was concentrated upon the debutante, and the general verdict was of the most favorable nature. The manner in which she acquitted herself in the face of serious obstacles at once gained for her a high place in the estimation of her hearers. The first obstacle was the impossible nature of the concerto chosen, as a suitable vehicle for the display of musicianly qualities of the highest order. Then, unfortunately, the blatant orchestration of this essentially shallow and bombastic composition completely overthrew the conductor's sense of tonal poise. Notwithstanding these drawbacks, however, the little pianist with the Madonna face demonstrated that she is the possessor of not only a finely developed technique with at times a peculiarly caressing and liquid tone, at other times a surprising sonority and brilliance of color, but also of true musicianly feelings and taste and an individual charm of style. When she appears in recital she undoubtedly will be heard to far better advantage, and those who witnessed her début will look forward to a further acquaintance with her art in the more intimate atmosphere of the recital room. Miss Lerner responded to the demands for an encore with Cyril Scott's "Danse Nègre."

The orchestra did its best work in the shorter numbers by Liadoff and Glazounoff, both of them dainty and characteristic bits, the second winning an encore, while the Rimsky-Korsakoff number likewise was given a conscientious performance.

Press comments:

In that last movement of the concerto the pianist rose to a splendid climax. * * * It will be interesting to hear her in a recital of pieces offering her better opportunities; but even after this first hearing it seems safe to predict that Miss Lerner will be sure at all times of a double *succès de beauté*—one for her looks, the other for her beautiful playing.—H. T. Finck in the *Evening Post*.

Miss Lerner made a decidedly agreeable impression even on those who did not listen to music with their eyes. * * * The little pianist, with her gentle, refined touch, revealed an excellent technique. In soft passages her scales and arpeggios rippled like strings of liquid pearls.—Max Smith in the *Press*.

The concert served to introduce a young Russian pianist, Tina Lerner, who quickly won the affections of last night's audience.—*New York World*.



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TINA LERNER

This New Russian Pianist Made Her American Début at the Russian Symphony Society's Opening Concert in Carnegie Hall, New York, Last Week



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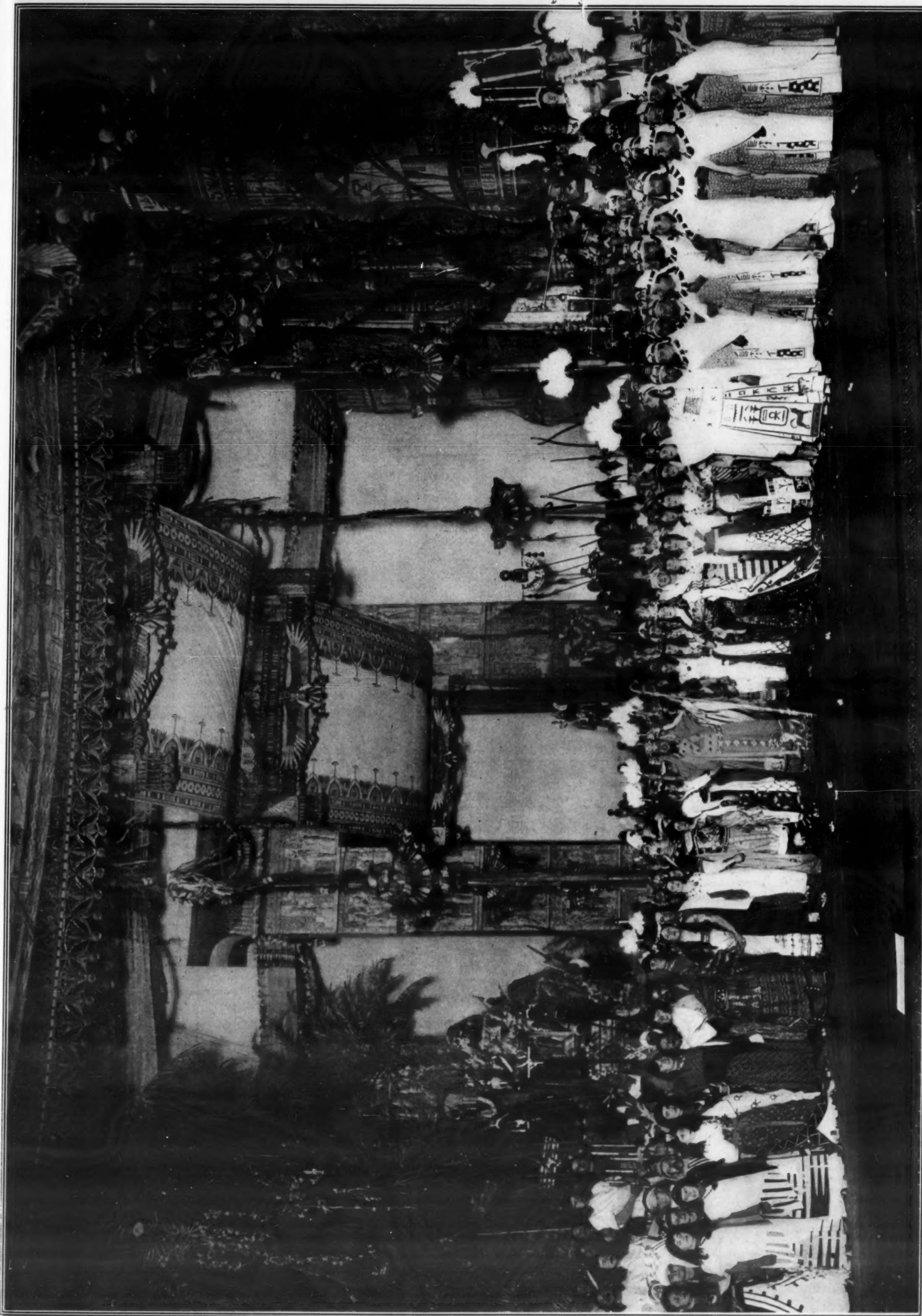
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VICTOR I. CLARKE, Associate Conductor



The Metropolitan Opera House's New Staging of "Aida," with Which the New Régime Was Inaugurated Monday Night. The Principals in the Foreground, from Left to Right, Are: Antonio Scotti, as "Amonasro"; Emmy Destinn, as "Aida"; Enrico Caruso, as "Radames"; Giulio Rossi, as "The King"; Louise Homer, as "Amneris," and Adamo Didur, as "Ramfis"



DEAR MUSICAL AMERICA:

The announcement that Mme. Sembrich will make her last appearance on the operatic stage in this country the first week in February, and so will close a triumphant career in this country of twenty-five years, will be received by music-lovers with more than the regret which accompanies a beautiful woman, an artiste of the first rank and a most charming personality, into retirement, though I believe that Mme. Sembrich plans a European tour before she leaves the world of music to enjoy her well-earned rest.

Oldtimers who have been taught to love beautiful singing will miss Mme. Sembrich, for many of the newcomers, while they have intelligence, considerable ability in the way of dramatic expression, lack not alone the many musical gifts which distinguished Mme. Sembrich, but they lack the careful preparation which Mme. Sembrich made before she attempted a public career.

I think it was in the Fall of 1883, under the management of Henry A. Abbey, that Mme. Sembrich first came before us at the Metropolitan, in the rôle of *Lucia*. Her success was immediate. At the head of the company of which she was a member was Christine Nilsson. Opposed to them, at the Academy of Music, were Adelina Patti and Etelka Gerster. Mme. Sembrich's success here duplicated the success she had made the preceding season at Covent Garden, London, under the management of Gye.

When Mme. Sembrich came here again, in the season of 1896-97, she had won a triumph in all the leading operas houses in Europe, and was regarded as a coloratura soprano of the first rank. Since then Mme. Sembrich has been with us almost constantly, appearing in opera and in concert. She has taught young aspirants for fame on the operatic and concert stage that to win success it is not enough to have natural gifts, but that these must be reinforced by years of earnest study and close application. She has taught the lesson that a great singer can also be a great lady, and a woman whose character is above reproach. She has taught, also the needed lesson that to win the largest success and an international reputation, it is not necessary to go beyond one's art and adopt all those meretricious tricks in which many of our singers can discount the cleverest press agent. She was as legitimate in her methods to win public favor as she was legitimate in her art.

At the same time that it is announced that Mme. Sembrich is to retire, we learn that this will be the last season at the Metropolitan of Mme. Emma Eames. She will be heard in "Tosca," "Aida," in "Trovatore" and in the title rôle of "Iris," which she created here, and as the Countess in "Le Nozze di Figaro."

It is believed that Mme. Eames will, like Mme. Sembrich, make a tour of Europe before she retires, though some hope that her absence will be only temporary, and that she will return to us before she quits the stage for good.

It is interesting to remember that Mme. Eames made her début at the Grand Opera House in Paris. Gounod chose her to sing *Juliette* to the *Romeo* of Jean de Reszke. The young American prima donna made an immediate success, and since that time she has duplicated this success at the opera houses in London, Monte Carlo, Madrid and St. Petersburg. Her voice of absolute purity has always charmed. Perhaps the only criticism that has been leveled at her was to the effect that there were times when she appeared to be somewhat cold, but this criticism has certainly not been justified in later years, when Mme. Eames has surprised even her friends by the magnificent breadth and warmth of her singing.

She also, like Mme. Sembrich, won a most enviable position in the best society,

where she was always received with open arms, as much for her graces as a woman as for her distinguished accomplishments in the musical field.

It will not be easy to replace these two splendid women, and great singers.

I hear that our good friend Edouard de Reszke, who has been running a school of singing in London, while his brother Jean was running one in Paris, has determined to go to Warsaw and open a school of singing there. This will mean much, as it is also announced, apparently on good authority, that Paderewski has promised to become the director of the Warsaw Conservatory of Music.

Edouard de Reszke is still a comparatively young man, being not beyond fifty-four. Edouard's appearance in Warsaw will be very grateful to his brother Victor, a talented musician not so well known of course, to the general musical public, as his two distinguished brothers. Victor is now manager of the Warsaw Opera, which this season opened with a notable production of "Die Meistersinger."

The De Reszke brothers have a fine estate near Warsaw, where they are interested in raising horses and have also a large farm. I think I could give a pretty fair list of opera singers of distinction whose aim, in their retirement, has been to enjoy the life of a country gentleman



MME. SEMBRICH'S LATEST PORTRAIT

and farmer. Is it that they have seen so much of life in the big cities with its glitter and glare that the peace and repose of nature attract them, in the end, irresistibly?

To a reporter in Detroit, Mich., Mme. Galski has delivered herself on the question as to why America does not produce more great singers.

I trust it will not be impertinent to say that, considering the time America has been endeavoring to produce singers, she has done wonderfully well. When I remember the names of American singers who have won world wide renown, it is something extraordinary to believe that Mme. Galski would take up such a subject without anything like adequate information.

There are just a few names which occur to me at the present moment, and I can head them with the name of Adelina Patti, who was, if not by actual birth, certainly by residence and education, American. Then we had Albani, Clara Louise Kellogg, Annie Louise Cary, Emma Nevada, Emma Thursby, and a host of others, and have we not now before us Emma Eames, Nordica, Farrar and Fremstad? In the matter of tenors, certainly, and perhaps baritones, we cannot present such a distinguished list, but when we see our American singers winning success not only in this country, but in the opera houses in Europe, especially in Berlin, where they are displacing the German singers, it is certainly rather straining one's courtesy to have Mme. Galski—whose art has often been seriously questioned—make

the assertion that "we have no great singers because everything here is rush, hurry, turmoil and worry."

It isn't so many years ago that Ovide Musin, the Belgian violinist, was a prime favorite of the concert stage in this country. His agreeable, amiable personality, his brilliant technique, his musicianly feeling, made him friends wherever he went. His tours here were always successful.

Now M. Musin is with us again after an absence of five years, has connected himself with a leading musical school and is evidently devoting himself to educational work, for the other day he gave a lecture recital in Mendelssohn Hall, to which I would call particular attention and advise everybody interested in the violin to go and hear him when he lectures again.

The subject of his lecture was "The Tracing of the History of the Violin from its Earliest Times." He gave a large amount of interesting matter regarding the history of the instrument, the various makers who won renown, the music that has been composed for it—which latter M. Musin himself illustrates in a most entertaining and interesting way.

The lecture was illustrated with stereopticon views of famous instruments and their makers, and so it appealed even to those who are not expert musicians or violinists.

Some of your readers no doubt remember Dickens's story, "Great Expectations," which told of a litigation in which some young people were interested, which spoiled their lives, and only ended when the estate involved was eaten up by the lawyers.

An extraordinary parallel to this case has been brought to light recently by the death at St. Vincent's Hospital of a lawyer by the name of Edward Schenck. He was one of those to whom, about thirty-five years ago, an eccentric old man by the name of Wood left an estate valued at more than six millions of dollars to found an American College of Music in Central Park.

Mr. Wood was a bachelor, one of three brothers who had all made money and who left their fortunes to him. Toward the later years of his life he planned out a comprehensive scheme which he hoped would make his name immortal. This was the establishment of an immense college of music which would give young Americans of both sexes, who had good natural gifts, a chance to win success on the operatic and concert stage.

One of his friends was the late Dr. William Elmer, who had dreamed of such an institution, but never could induce anybody to assist him in its establishment. He met Mr. Wood, and was authorized by him to issue a prospectus announcing the establishment of the school. Ground was to be given for this in Central Park, near where the present Metropolitan Museum of Art is situated. The institution went so far as to secure a charter from the Legislature, and a Board of Trustees was formed with many distinguished men, among them members of the Tiffany, Morgan and Vanderbilt families.

While the preliminaries were still in progress Mr. Wood died. His will was contested by his nephew, and the contest has continued in the courts ever since, affording fat fees to many lawyers and ending, finally, with the astounding revelation that the whole of the enormous estate had been eaten up by legal proceedings.

To think that a man who worked all his life, denying himself almost necessities, to accumulate a fortune with the purpose of leaving it to some great national work, should have this noble purpose frustrated because the whole of his estate was eaten up by law fees! It is not a crime against art, it is a crime against civilization!

Keep your eye on young Albert Spalding, the American violinist—Chicago-born, who is only about twenty years old, and whose début here you have already chronicled as a distinct success. While there is plenty to criticize in his playing, he gives promise of a most distinguished career, because he not only has talent—many young men have talent!—a good school; he is so evidently sincere, legitimate and clean in all he does, and gives evidence that he is something more than a mere technician. Spalding has fine musical feeling and, above all, fine musical intelligence. Then, temperamentally, he is warm—unlike so

many of our musicians who, while they appeal to your brain, can never touch your heart.

If all the praise and nice things which are said and will be said about Mr. Spalding do not turn his head and make him believe that he is already a finished artist of the first rank, I shall be much mistaken if he does not finally take rank among the violinists of world-wide renown.

La Tetrassini's singing in "The Barber" has once more emphasized the fact that her upper notes are her main reliance, and that her lower tones are somewhat thin and lifeless. As Mme. Tetrassini has gone on record that she never had much musical education, and indeed, never much worried about it, it may be pertinent to ask whether she would not have been even a greater singer than she is had her voice been properly placed and developed, so as to be more even. I say this for the reason that when a woman wins so wonderful a success as La Tetrassini has undoubtedly scored not only in New York but in London, the statement that she never gave much attention to study is very apt to mislead young singers, who might thereby believe that they were also absolved of that thorough training and preparation which, all said and done, are the only true road to success in any field of artistic endeavor.

Hammerstein never loses a trick. So when the opening of his big opera house in Philadelphia was threatened by a strike of the plasterers, he naturally turned to other plasterers, but soon found that the Union, as they arrived at the depots, was sending them back home with money in their pockets.

Then Hammerstein, with Machiavellian devilry, hired gangs of men to pose as plasterers and arrive at the various depots in Philadelphia for his opera house. This, it is understood, has cost the Plasterers' Union over \$25,000, and has left it in such a condition of bankruptcy that Hammerstein was enabled to go ahead with his opera house, and open it on time.

To meet the criticism of some of the Philadelphia divines, that the performances of "Salomé" and "Samson et Delilah" would be objectionable to good, church-going people, Hammerstein issued an invitation to all the leading clergymen in the "City of Brotherly Love" to come and see the "show!"

Will they go?

You bet they will!

All the dominies will "sacrifice" themselves—or I don't know them!

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Is Sung

Saturday night was a gala night for Brooklyn. It was the evening chosen for the first of the Metropolitan Opera Company's appearances at the new Academy of Music, on Lafayette avenue, and notwithstanding a conspiracy on the part of the elements to make human beings feel more like staying at home than venturing abroad, the bright, new opera house, with its New Art tints, was crowded to the doors. All the world and his wife were there, and the opening of the opera season passed off with all the éclat of a smaller Metropolitan.

The new auditorium, with its two thousand and more seats, is admirably designed for intimate enjoyment of the performances on the stage. The audience feels on closer terms with the people behind the footlights than can possibly be the case in houses of more formidable proportions. The acoustics are good, and the general effect of the simple interior decorations is attractive—to some the color scheme seems cold, to others, weary of the conventional theater red, its soft grays and browns and violets is refreshing. Behind the orchestra seats there is a wide promenade, wide enough for seat-holders to parade between the acts without coming into violent collision with the standees, even when they are six deep.

Brooklyn pays dear for its opera, but, to judge by the opening night atmosphere, it is happy to pay double the New York prices in order to be spared crossing the East River when it wants this form of diversion. Subscribers for the whole series are allowed a reduction, but the non-subscriber, dropping in casually, has to pay ten dollars for an orchestra seat.

The opening bill was "Faust," with Geraldine Farrar, Enrico Caruso, Jean Noté and Adamo Didur in the principal rôles, while Rita Fornia sang *Siebel* and Paul Anavian, *Wagner*. The work of the *Faust* and the *Marguerite* was familiar to those who attended the Metropolitan last season. Miss Farrar, however, has made several radical changes in the costuming of her part, not the least welcome being the substitution of a becoming wig for the red one she wore when last seen in the rôle. She and Mr. Caruso were both in excellent form vocally. A most favorable impression was made by M. Noté, the new French baritone, who possesses a voice of fine caliber, while Adamo Didur, formerly of the Manhattan Company, presented an extravagant impersonation of *Mephisto*. Miss Fornia's *Siebel* was agreeable to ear and eye. Francesco Spetrino, one of the company's new conductors, made his début on this occasion. He kept his forces well in hand.

Before the opera was begun the curtains were drawn aside to disclose Miss Farrar as the Goddess of Liberty, posed against a brilliant background of the Stars and Stripes, in which appropriate setting she sang "The Star-Spangled Banner," the audience standing. It was noticeable that, unlike the customary procedure at the New York opera houses, there was no welcoming applause for the singers on their first appearances, and comparatively little after their principal numbers; instead, the audience waited till the acts were ended and then recalled the artists two or three times, not more. It was evident that the people thoroughly enjoyed the performance, but they were very restrained in their expressions of approval.

The Metropolitan was represented by Mr.



EMMY DESTINN

New Metropolitan Opera House Soprano, Who Made Her American Début Monday Night in "Aïda"

and Mrs. Andreas Dippel, Mr. and Mrs. Otto Kahn, Mr. and Mrs. Robert Goellet and Henry Rogers Winthrop. Other prominent New Yorkers also were present, Mr. and Mrs. Clarence Mackay occupying one of the proscenium boxes. A few of the Brooklyn subscribers were ex-Mayor Charles A. Schieren and Mrs. Schieren, Mr. and Mrs. Timothy L. Woodruff, Mr. and Mrs. Frank S. Jones, Mrs. Calvin C. Hull, Mr. and Mrs. William Berri, Mr. and Mrs. Abraham Abrahams, Mr. and Mrs. Irving T. Brush, Mr. and Mrs. Frederick B. Platt.

RUSSIAN PIANIST IN SOUTH

Tina Lerner Plays at the Peabody Conservatory of Music

BALTIMORE, Nov. 16.—Tina Lerner, the young Russian pianist, and J. C. van Hulsteyn, violinist of the Peabody faculty, gave a joint recital at the Peabody Conservatory Friday afternoon, before a large audience. Miss Lerner fascinated her auditors by the charming rendition of a brilliant program. The opening number was Bach's "Capriccio" (on the departure of a friend), which was followed by Mozart's

Sonata in A major, at the conclusion of which the artist was recalled five times. After the Chopin numbers, four preludes, Nocturne in E minor, Etude in G sharp minor, and three *ecossaises*, Miss Lerner again received five recalls and responded with an encore. Her concluding numbers were Liszt's Etude in E (on a caprice by Paganini), Sonnetta di Petrarca and Fantasy on themes from Mendelssohn's music to "Midsummer Night's Dream." After repeated recalls Miss Lerner gave another encore with the audience crowded about the stage. J. C. van Hulsteyn shared honors with Miss Lerner, and received generous applause. His offerings were Tartin's Sonata in G minor, Spohr's Andante from the Eleventh Concerto, Pjot's Bonheur du Foyer and Vieuxtemps's Variations in D Minor. Clara Ascherfeld was the accompanist.

W. J. R.

Norma Trio Reorganized

The Norma Trio has been reorganized for this season, and will give its first concert with the Holland Society, at the Hotel Astor, November 24. The following is the personnel of the trio: Norma Sauter, violinist; Cora Sauter, cellist, and Florence McMillen, pianist.

BRILLIANT OPENING AT METROPOLITAN

New Régime Is Inaugurated with
an Elaborate Production
of "Aïda"

[Continued from page 1]

appearance at the Metropolitan; other newcomers were Giulio Rossi, as an imposing *King*, and Leonora Sparkes as the *Priestess*.

The chorus sang with excellent body of tone, virility and balance. The scenery was of the most imposing description, if at times at variance with archaeological accuracy. The costumes were brilliant and well harmonized. The production, as a whole, in fact, augured well for the new era at the Metropolitan. There were many recalls for the principals, and at the end of the third act Miss Destinn brought out Directors Gatti-Casazza and Dippel and Conductor Toscanini to receive the enthusiastic endorsement of the audience. Miss Destinn was presented with an immense wreath by the Bohemian societies of New York. There were also floral tributes for Mr. Caruso.

FAMOUS CHOIR LEAVES INHOSPITABLE SHORES

English Organization Likes Canadians,
but Is Disgruntled at
Treatment

MONTREAL, CAN., Nov. 16.—The Sheffield Choir, 200 strong, and also, 200 mad and tired, reached Montreal on their way home at 4:58 A.M. After they were safely on board their boat they proceeded to give vent to their feelings in regard to the manner in which the tour was managed. No fault was found with the people of Canada, but it was felt that the choir had been exploited for the benefit of a few individuals. The chief cause of complaint was the inadequate arrangements for hotel accommodations, but, as one member expressed it, "The crowning indignity was when the choir was held up and talked to for over two hours at a reception when they were tired and hungry."

Colorado Springs Musicians Heard

COLORADO SPRINGS, COL., Nov. 13.—The Colorado Springs Musical Club presented some of the city's best known musicians at its first concert of the season last Monday. Mrs. John Speed Tucker, soprano; Nelda Feltner, violinist; Mrs. George M. Perry, contralto; Eunice Hull, pianist, and Bertram T. Wheatley, organist, were heard in solos, and Mrs. H. Howard Brown, Miss Rouse, sopranos, and Mrs. Kingsley Ballou, contralto, appeared in a concerted number.

CLARA de RIGAUD

THE ART OF SINGING

A GREAT ARTIST'S OPINION:

Madame Langendorff, the great contralto of the Metropolitan Opera, New York, and the Royal Operas of Berlin and Vienna, says:

MAY 1st, 1908.

I studied under the greatest masters wherever my professional life led me, but I found nowhere as clear and natural a course of tuition as Madame de Rigaud uses in her lessons. In the many hours spent at her studio I have profited greatly by her thoroughly scientific method, and I am convinced that with her method of voice treatment she has corrected all kinds of faults in an incredibly short time, and also that she develops small voices so that they bloom out to large, individual and attractive ones. To all my young studying colleagues I wish to say that Madame de Rigaud's beautiful art of teaching has proven most helpful and valuable. [Translation.]

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musical public.



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WAGNERISM NOW RAMPANT IN PARIS

French Papers Wonder Why New York Has Forsaken the Master of Wahnfried—American Girls Are Winning Distinction

PARIS, Nov. 10.—Gail Gardner and her recent and anticipated successes in song recital throughout Europe, has been a conspicuous subject in the French newspapers and musical journals this week. Miss Gardner left Paris Thursday morning for a continental tour of three weeks with the Trio Chaigneau. The first concert will be given in Berlin at Bechstein Hall. Afterward they will appear in Vienna, at the Erard Salle and at the home of the French Ambassador, Cologne, Prague and Stuttgart; and possibly the tour may be extended into Belgium and Spain. Miss Gardner will give two big Paris recitals, the first and second Thursdays in March under the management of Astruc. Her London debut will take place in May. Also she has been reengaged by the "Trom-

happy results of a tour through Holland, that Mecca of musical cultivation and discrimination from which they returned only two weeks ago. The six principal cities were visited, namely, Amsterdam, Enschedé, Utrecht, 's-Gravenhage, Hilversum and Leiden. It is inevitably with trepidation that young European artists attempt the conquest of musical Holland. Miss Gardner, the first American singer to tour that country, has opened the gates for her ambitious countrymen and women. De Jonge, the eminent critic of The Hague, and indeed of all Europe, spoke for his country's reception of Miss Gardner, when he wrote, "Here is a singer who knows how to sing, and who has the voice."

Mrs. Frida Ashforth, who was Miss Gardner's teacher of singing in New York, was her guest for a short time in Paris in the early fall.

The Chaigneaus are playing this year



GAIL GARDNER

An American Girl Who Is Winning Favor in Europe



MARY ADELE CASE

A Frank King Clark Pupil Who Will Tour with Harold Bauer

pette," Paris's most exclusive musical club, for a program in the Spring; and by the society of "Lied en Tous Pays," whose annual concert will take place in February or March.

This is one of the most interesting musical organizations in Paris, and is comparatively little known in America. Its purpose is to try out the songs of the distinguished young composers of the world. The singers engaged by the society are requested to create songs from all nations and in all languages. Some songs are submitted by the committee, but the selection is left to the discretion of the singer. The present director of the "Lied en Tous Pays" is the gifted composer, René Lenormand, who is arranging to repeat the program this year in Manchester, England.

Success to Miss Gardner and the admirable Trio Chaigneau in this present undertaking is presaged by the remarkably

the great Trio of Max Keger with most gratifying results.

Paris has at last got the microbe of Wagnerism and is warmly, if tardily, enthusing over the tetralogy of Wagner, the abstract genius of Wagner, the life of Wagner and the influence of Wagner. The magazines, too, are delving deep and Wagner is even getting into "society" just as he did in America some five or ten years ago.

Whether or not it is by way of retaliation against our ancient charge of eternal procrastination of which France stands convicted, it is entertaining to Americans to read such crushing paragraphs as this one, clipped from one of the most serious musical journals of Paris:

"The Americans are a people of notions and extremes. After having lauded Richard Wagner to the skies, to the point of having represented his 'Parsifal' long

before the date set by the master, there exists for him now no more than a moderate curiosity. New York has had during the last season two operas provided with singers and orchestras of the first order, and yet for years the lyric dramas of Wagner have been given but a very small number of representations. At the new opera not one work of the German composer has been given. 'Why give them when they don't hold the public?' are the actual words of the director. At the old opera, the vogue has passed almost exclusively to Verdi, Massenet and Puccini. 'Il Trovatore' brings a crowded house, whilst all the works of Wagner from the 'Flying Dutchman' to 'Siegfried' are played to empty seats and indifferent listeners, singers and musicians, at the same time, being excellent.

"We do not seek the cause of this eclipse, since we are not in the secrets of the American public. Without doubt, however, the ardent period of Wagnerism has passed in America, and the genial poet-musician belongs to-day to history—like Beethoven, Mozart, and Bach.

"It's no reason, though, for treating him like an old peruke and leaving *Tristan* to clasp *Isolde* before the benches."

Mary Adele Case has been engaged by Harold Bauer to tour with him through England in January and February. Miss Case is the contralto who has filled the position of soloist so successfully in the American Church, rue de Berri, for the past year. She is a promising pupil of Frank King Clark. Miss Case gave a most successful recital in Paris last May and will sing in London before commencing her tour with Bauer.

Henry Purmont Eames, a young pianist of ability, with his family, has taken the Charles Clark home for the Winter while the latter has taken up a temporary residence in London.

Chevillard has resumed the direction of the Lamoureux orchestra after almost a year of illness, during which time the orchestra has been conducted by practically all the eminent *chefs d'orchestres* of Paris and a number of distinguished foreigners.

The Society of J. S. Bach, under the direction of M. G. Bret, will give six grand concerts in Paris this Winter. Among the works announced are The Passion according to St. John, Mass in B Minor, the Actus Tragicus, the Magnificat and the "Wachet Auf."

LOUISE LLEWELLYN.

The crowded house that Geraldine Farrar sang to at her farewell concert in Berlin, when the parquet seats sold for \$3.75, was especially significant in view of the important counter-events—the marriage festivities of the Prince August Wilhelm, the appearance of Caruso in "Aida" at the Royal Opera, and the beginning of Sarah Bernhardt's engagement at one of the theaters.

Last Sunday a concert was given at the Paris Conservatoire for the benefit of the widow of Georges Marty, whose sudden death was a shock to the musical world. On the committee in charge of the arrangements were Camille Saint-Saëns, Théodore Dubois, Gabriel Fauré, Alfred Bruneau, André Messager, Gabriel Pierné, Paul Vidal and other prominent musicians.

Félia Litvinne, the French dramatic soprano, is accepting only "guest" engagements this season.

OPERA SINGERS END LONG WESTERN TOUR

Fred Pelham Returns to Chicago with Company of Metropolitan Stars

CHICAGO, Nov. 16.—One of the most successful and brilliant concert tournees of the season which extended throughout the Far West came to a termination last week when Fred Pelham returned to Chicago, bringing with him four distinguished artists of the Metropolitan Opera Company: Mme. Marie Rappold, soprano; Mme. Josephine Jacoby, contralto; Giuseppe Campanari, baritone; Riccardo Martin, tenor; together with Arthur Rosenstein, musical director. This little group of artists covered twenty concerts on the Northwest circuit, opening at Butte, Mont., thence to Helena, Mont.; Boise, Idaho; La Granda, Ore.; Portland, Ore.; Tacoma, Wash.; Pullman, Wash.; Spokane, Wash.; Bellingham, Wash.; Seattle, Wash.; Salt Lake City; Denver; Champaign, Ill.; Grand Rapids, Mich.; Delaware, O., and Cleveland, O. At several of these places the company appeared in exposition buildings and sung to audiences of four thousand people. The company had their own special car, and during the entire trip spent nearly three weeks on the sleeper. The results, artistically and financially, were remarkable, showing the acumen of Mr. Pelham in a managerial way, and his stars made good in every town in which they appeared. Few concert tours have been more successful.

AMERICAN SINGER IN PARIS REPORTED DYING

George S. Chaix of the Opéra Comique Stricken in Switzerland—Hails from Pittsburg

PARIS, Nov. 14.—George S. Chaix, the baritone of the Opéra Comique, is reported dying of a spinal complaint at Ouchy, Switzerland. He is a member of the well-known Shea family, of Pittsburg, and a graduate of Princeton.

Shea was a young man of wealth and position in Paris society, whose irresistible love of music led him to make it his life work. His debut was at the Hague Opera House, where by an error of the printer his name appeared as Chaix, which he kept for professional purposes. Six months ago he was stricken with a serious illness and a threatened loss of voice. His brother arrived from Pittsburg early in the Summer, and has been with him ever since.

A telegram received by the American correspondent to-night, dated Geneva, states that Shea's health is steadily improving, but if he recovers it is improbable that he will ever sing again in public. Shea ranks in Europe as one of the best dramatic singers America ever sent over. He is still a young man and the melancholy end of a great career creates much sympathy in the operatic circles of Paris.

A History of English Cathedral Music from 1549 to 1889 is being published.

Mme. Jomelli

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"SAMSON ET DALILA" AT THE MANHATTAN

Tetrazzini as "Rosina" and Other
Favorites Welcomed Back
to New York

WEEK AT THE MANHATTAN

Wednesday, Nov. 11.—"Thais": Mlle. Gardén, Trentini, Ponzano; MM. Dalmorès, Renaud, Vieuille.
Friday, Nov. 13.—"Samson et Dalila": Mlle. Gerville-Réache; MM. Dalmorès, Dufranne, Vieuille, de Grazia, Montanari.
Saturday, Nov. 14, Matinée.—"Tosca": Mlle. Labia; MM. Zenatello, Renaud, Gilbert, de Grazia, Montanari. Evening.—"Il Barbiere di Siviglia": Mmes. Tetrazzini, Trentini; MM. Parola, Sammarco, Gilbert, de Segurula.
Monday, Nov. 16.—"Il Barbiere di Siviglia."
Wednesday, Nov. 18.—"Lucia di Lammermoor": Mmes. Tetrazzini, Severina; MM. Taccani, Polese, de Grazia, Montanari.

The auspicious opening of the Manhattan's third season with "Tosca," on Monday of last week, was followed on Wednesday by a repetition of one of last season's novelties—the one in which Mary Garden made her American début—Masset's "Thais."

There was no change from the cast of last season excepting in two of the minor rôles, in which substitutions were made for the better; that is to say, Miss Garden again appeared as the Alexandrine courtesan, Maurice Renaud was *Athanaël* and Charles Dalmorès was *Nicias*, while Emma Trentini had her opportunity to look pretty and sing in a corresponding manner as *Crobyle*. Making his début as *Palemon*, Felix Vieuille, the new French basso from the Opéra Comique, Paris, proved a surprise that made everyone wish his part were one of first importance. The other newcomer was Adele Ponzano, who had no difficulty in obliterating the remembrance of her predecessor as *Myrta* and *Albine*.

The outstanding feature of the performance was, of course, M. Renaud's remarkable study of the monk who started out to convert *Thais* and had no sooner succeeded than he discovered that he himself was passion-enslaved. The opera resolves itself into a game of see-saw between these two characters. Renaud truly is one of the few artists that justifiably can be termed "great." Miss Garden, whose personal magnetism and histrionic resources atone for vocal shortcomings, gave a more finely worked out impersonation of her rôle than on any previous occasion. It was throughout a notably well-knit performance, Mr.

Dalmorès, needless to say, contributing his share to the satisfaction of everyone.

On Friday Mr. Hammerstein offered an elaborate production of Saint-Saëns's "Samson et Dalila," which, though frequently given in this country in concert form, had known but one previous performance on the opera stage, and that at the Metropolitan nearly fourteen years ago. There is a vast difference of opinion as to the proper sphere of this work—the opera or oratorio stage—and there is ample justification for the more generally expressed verdict that as an opera its paucity of dramatic incident debars it from making the popular appeal that is possible to many other works of less importance musically. However, as given at the Manhattan, it cannot fail to leave a profound impression on the hearer. This is due to the care with which it has been staged, the splendid work of the principals and the surpassing excellence of the choral singing.

Mr. Dalmorès was a superb *Samson*, imposing both physically and vocally, awakening the desire to share with Bayreuth pilgrims the privilege of hearing him as *Lohengrin*, and incidentally explaining the recent enthusiasm of the Viennese over this impersonation. As *Dalila* Mlle. Gerville-Réache had her first opportunity to show what artistic heights are within her reach. Her singing, especially in the second act, revealed an opulence of tone, a broad sweep of dramatic power and a vocal resourcefulness surprising even to those who, admiring her in the smaller parts she has heretofore sung, have looked forward to hearing her in a rôle of greater possibilities. The familiar scene "Mon cœur s'ouvre" won for her and *Samson* Dalmorès a veritable ovation. Hector Dufranne, last year's *Golaud*, made his rentrée as the *High Priest*, in which he displayed the finest qualities of his voice and art, while M. Vieuille as the *Old Hebrew* gave further evidence that he is an artist of noteworthy stature, who will materially strengthen the company. In the ballet in the last act *Odette Valéry*, the new star danseuse, made her début. In the latter part of her "act" she appeared with one of her pet snakes twined about her shoulders and neck—nobody was alarmed, though some felt "creepy" and all were interested.

Saturday evening—now raised to the dignity of a regular subscription night at regular prices—was set apart for the reappearance of Luisa Tetrazzini in a rôle in which she had not been heard here before, that of *Rosina* in "The Barber of Seville." There was the crowded house that was to be expected, and the bird-throated Florentine threw herself into the vocal pyrotechnics of the rôle with all her familiar *brío*. Her oft-discussed childish, petulant tones in the lower register of her voice seemed quite appropriate to the youthful *Rosina*, and she tossed off staccato sparks, trills and runs in the loftier regions with the brilliancy and ease that always amaze. In the music lesson scene she interpolated Proch's Theme with Variations, adding by way of a slight contrast, when the crowd insisted on an encore, the "Bell" song from "Lakmé," both being admirably adapted for the display of her special vocal attributes.

Mario Sammarco, as *Figaro*, was warmly welcomed, and, as usual, his singing was delightful to the ear, his spirited acting authoritative and convincing. M. Gilbert was capital as *Bartolo*, while as *Basilio* a new Spanish basso, de Segurula, made one of the hits of the performance. The new tenor, Angelo Parola, as *Almaviva*, disclosed a pretty voice too light in volume for his environment. The "Barber" was repeated on Monday with the same cast and even better results.

The record would be far from complete without recognition of Conductor Campanini's share in the performances. The audiences paid him due homage. The waits between the acts were intolerably long at most of the performances, and in some cases the audience's patience was sorely tried before the first curtain rose. This was particularly true when "Samson et Dalila" was given. Though advertised to begin at eight, it did not get under way until a quarter to nine. Thanks to this and the later waits, the last curtain fell at five minutes after midnight.

Berlin paid six dollars a seat, more than New York does, to hear Caruso, Scotti and Farrar.

ENGLISH CHORUS IS HEARD IN BUFFALO

Bison City Music Lovers Like the
Toronto Mendelssohn Choir
Better

BUFFALO, Nov. 14.—The Sheffield Choir, the English chorus that has been making a short tour of the principal Canadian cities, crossed the border and gave its only concert on this side at Convention Hall last Monday evening. There was a vast audience, and the conductor, Dr. Henry Coward, was presented with a wreath inscribed: "From the Buffalo singers to the Sheffield Choir."

The organization's singing evidently pleased the reviewers of the daily papers, as they praised it in extravagant terms, and there was much in it to commend, but to the discriminating music-lovers who constituted a great part of the audience there seemed little justification for bringing this chorus to a public familiar with the absolute *finesse* of the singing of the Mendelssohn Choir of Toronto. The general opinion was voiced in the letter Mrs. Marianne Blaauw, a prominent music-patron of this city, wrote to Dr. A. S. Vogt, of Toronto, conductor of the Mendelssohn Choir, after the Sheffield Choir's concert. It ran as follows:

"However unimportant my opinion may be to you, I feel compelled to write and tell you how much my respect and admiration for your extraordinary capacities as conductor of the Mendelssohn Choir have increased since listening last night to the singing of the Sheffield Choir. Your chorus came (almost unheralded), sang and conquered, making a lasting impression upon all those who appreciate and look for more than a superficial rendering of a composition; in fact, it comes as near to realizing the ideal of chorus singing as one is likely to hear in this world. The other organization, to its disadvantage, came announced in such a way that expectations were of the highest and—it sadly disappointed, if judged from the highest artistic standpoint! Where were the pathos and tenderness which involuntarily bring tears to the eyes, where the overwhelming climaxes, the pulsating contrasts which the Mendelssohn Choir can impress upon us with apparent simplicity and ease? While it is possible for the latter to carry one high up on its wings, one remained on earth last evening.

"Harsh and artificial accents were oftener experienced than those full of the elasticity and strength of the Mendelssohn Choir, sentimentality was sometimes more evident than real sentiment, a heavy dullness reigned in Bach's Motet 'Sing Ye,' instead of a clear-cut, dignified smoothness while bringing out different voices, which the director of the Mendelssohn Choir would be able to bring about.

"If comparisons are to be made, then let us compare the Sheffield Choir with some other chorus, but not with the Mendelssohn Choir, which, so far, is absolutely without a rival!"

BROOKLYN ARION SINGS

Gives First Choral and Orchestral Concert in New Academy.

The Brooklyn Arion Society gave the first choral and orchestral concert in the new Opera House of the Brooklyn Academy of Music on November 16. The soloists were Marie Rappold and Louise Schippers. The choral and orchestral forces were the Arion chorus of 150, the Arion Ladies' Chorus of one hundred, and an orchestra of fifty. Otto A. Graff, accompanied. The conductor was Arthur Claassen.

The audience filled every seat in the auditorium and received the work of the soloists, chorus and orchestra with favor. Many encores were demanded and given. This concert was the eleventh one given by this society before the Institute.

E. G. D.

MARY ANGELL MAKES DEBUT IN CHICAGO

Young Pianist Plays at One of
the Most Brilliant Concerts
This Season

CHICAGO, Ill., Nov. 16.—The artists for the most recherché event of the season, the concert under the auspices of the Service Club, in Orchestra Hall on November 14, were Mary Angell, pianist, and George Hamlin, tenor.

Mary Angell, who has during her three years abroad devoted herself assiduously to study, and who practically made her début at this concert, since her former appearances were made at a very youthful age, has gained in breadth musically and has accomplished wonders in the acquisition of technic, something very necessary to the mature artist.

In addition to her musical equipment she is the fortunate possessor of a stage presence which at once wins for her the favor of the audience. Her piano playing is free from mannerisms and is characterized by a clarity and directness of appeal that is interesting and invigorating.

Aside from a slightly injudicious use of the pedal in the first number, and a hurrying of the tempo, both due to a nervousness which soon wore off, her playing of the difficult program was faultless. Her numbers included the Chopin Sonate in B Flat Minor, compositions by Mendelssohn, Leschetizky, d'Albert, Tchaikowsky, Schubert-Liszt and Schubert-Tausig. She was frequently recalled and was compelled to add the usual encores. Her début was a success in every sense of the term. Both the pianist and George Hamlin, who sang in his usually artistic manner, were aided by the beautiful tonal qualities of the piano used, a Cable.

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ZENATELLO'S BROTHER SPEAKS FOR HIM

Tells How Italian Tenor of the Manhattan Opera Company Has Endowed a Conservatory in His Native City—An Interview Under Disadvantages.

A brother is a useful possession. If you happen to be an opera singer, with more modesty than English, he is more than useful, he is indispensable. Giovanni Zenatello, the tenor of the Manhattan Opera House is, fortunately, blessed with a brother who speaks fluent English and is not averse to talking about the singer. If it had not been for this purely adventitious aid, this interview would, perhaps, have had to be recorded by a camera, and not with a pencil, for the interviewer's Italian and Zenatello's English were about as use-

After the performance she said to him: "You are the greatest *Otello* in the world; no one else can sing it as you can."

Just then the tenor smiled, and added, "and she is to sing with me in that opera at the Manhattan."

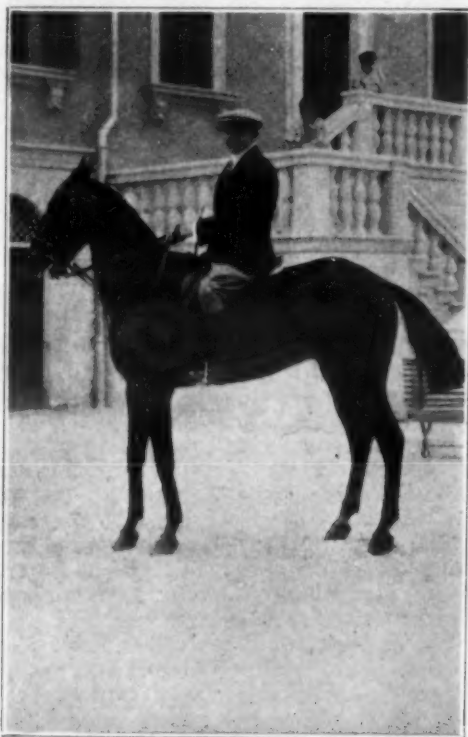
Here the interviewer seized his opportunity and just barely managed to squeeze in a question about the "young American singer." This the tenor caught, and the interviewer had his hands full catching a phrase now from one and now from the other brother, but he had no difficulty in apprehending their opinions as to their merits and shortcomings.

"They are wonderful," said Zenatello, "because they have such fresh, clear voices," broke in his brother, "and so free from the tremolo," enthusiastically cried the tenor, "which we so often find abroad," apologetically remarked the brother. And then a phrase or so from each, in rapid succession:

"They have temperament."

"They have style."

"They will not study."



Zenatello on His Favorite Mount

ful as one crutch would be to two lame men.

"You were present last night?" asked the brother, relative to the opening for the season of the Manhattan Opera, and then, not waiting for a reply, and interspersing his fluent English with equally fluent Italian remarks to the tenor, he went on: "A great performance and an enthusiastic reception. My brother is very happy to return to America and very happy to know that he is a favorite with the American people."

"But wait," he rapidly went on; "wait until he sings *Otello*. You know Melba sang in the opera with him when he sang it on the occasion of his debut in London.



Another of the Tenor's Pets

"They will not work systematically," and I had their opinions in a nutshell.

As the tenor lapsed into silence, his brother remarked: "You knew, of course, that Giovanni has established a musical in-

stitute in Verona?" With this the tenor rose, with just a suspicion of a blush on his face, and a slight gesture of dissatisfaction, and begged to be excused.

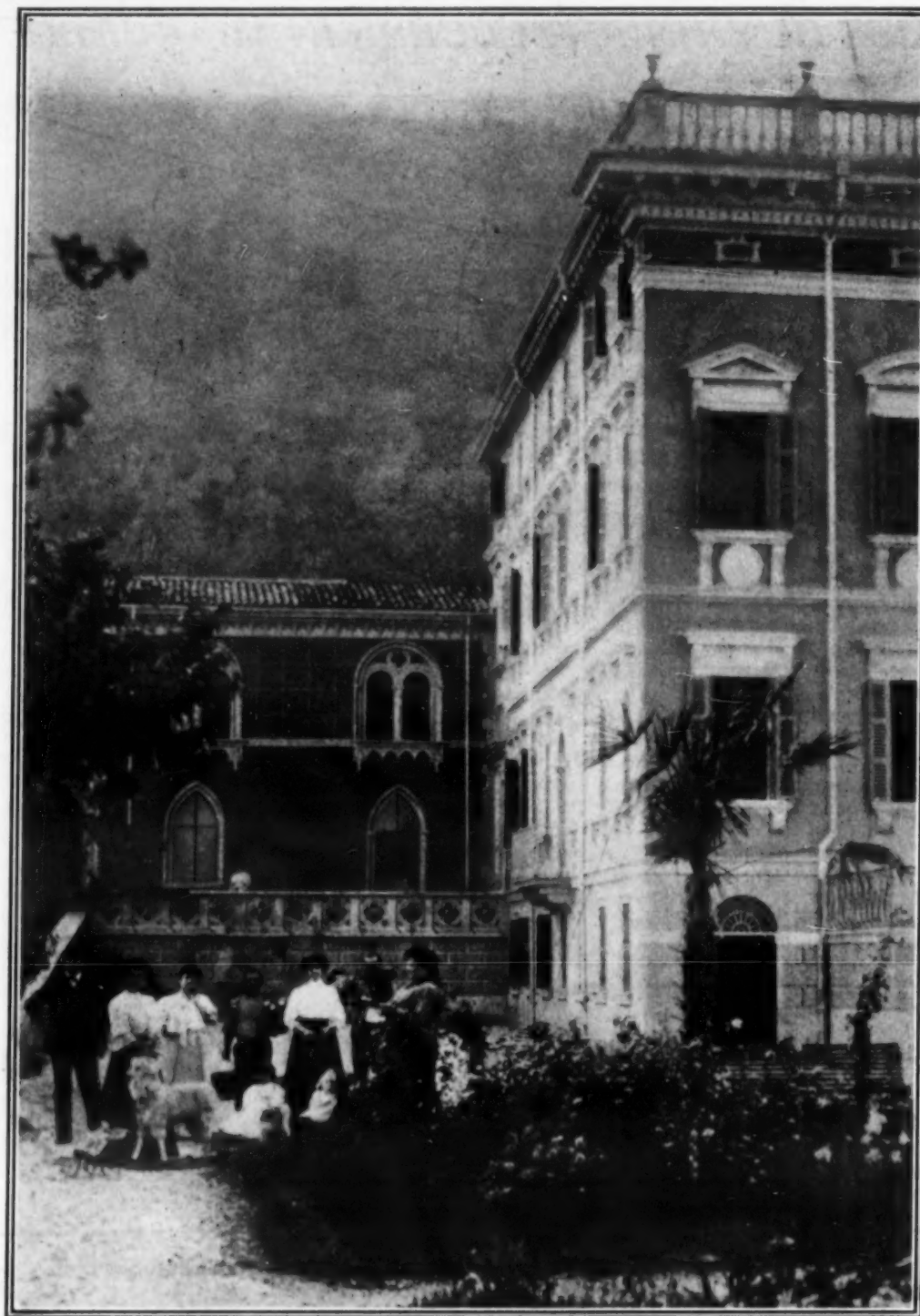
Zenatello retired, his brother, with much evident enjoyment, told me of his generosity in establishing a music school for the poor children of his native town, Verona, where admission is free to those possessing promising voices, and where they may receive instruction in voice and theoretical work. How he had already endowed this school and how he visited it whenever pos-

sible, to sing for the pupils and to ascertain their progress.

"But the best is," he continued, "that, perhaps, some of these pupils will be ready to sing opera next year, and then Giovanni will endow a theater so that they may make their debuts properly. He will give 200,000 francs for this purpose."

With some little desultory conversation, the interviewer escaped with his head whirling and a considerable knowledge of Italian, and all at the expense of one little question!

A. L. J.



GIOVANNI ZENATELLO'S HOME IN VERONA.

SCHUBERT QUARTET IN GOTHAM

Returns from Southern Tour to Play at Klein Concert

The Schubert String Quartet will appear in New York at one of the Herman Klein Sunday concerts on November 22. The members of the quartet are Davol Sanders, first violin; H. Faxon Grover, second violin; Bertram Currier, viola, and Frederick Blair, 'cello.

This quartet, which has just completed a tour of the Southern States, going as far South as Meridian, Miss., has in the last few years made a specialty of arranging programs for schools and colleges. Besides its educational work it has played many other concerts and recitals, and is

always in demand for return dates. The quartet plays in an artistic and musicianly manner. A second tour will be made through the South in January.

Studying for Opera in Paris

PARIS, Nov. 14.—Mrs. Joseph J. Flynn, of New York, has returned to Paris and is studying with the definite purpose for an operatic career. Mrs. Flynn, tall and handsome, has a superb voice and sympathetic style. Her friends did not wish her to enter upon this career, but her inclination to it was stronger than the force of their objections. She will be heard here next Spring.

Rodolphe Plamondon, the Montreal tenor, was soloist at a Lamareux concert in Paris recently.

HEAR LANGENDORFF SING

Ladies' Committee of Volpe Orchestra Meet in New York

A meeting of the Ladies' Committee of the Volpe Symphony Orchestra was held at the residence of Mrs. Fogé, No. 247 Fifth avenue, New York, on November 12. Mme. Langendorff, who is studying with Clara de Rigaud, sang, and many in the audience who heard her last year noticed the great improvement in her voice. Mme. Langendorff has been engaged to sing with several of our foremost orchestras and music festivals, and will appear in opera in Los Angeles and Mexico City, singing English, Italian and French songs.

Among those present were: Mrs. Henry Clarke Coe, Capt. Charles A. Adams, Mme. Clara de Rigaud, Mrs. Lawson Purdy, Mrs. George Kendall, Mrs. M. Jayne, Mrs. J. Birch, Mrs. William Ross Croton, Harriet Ware, Mr. and Mrs. Arnold Volpe and Mr. and Mrs. D. White.

Elizabeth Parkina Regains Health

LONDON, Nov. 14.—Elizabeth Parkina, stage name of the daughter of Judge Peter Parkinson, of Kansas City, Mo., a celebrated singer, whose ill health had kept her out of opera for some time, has recovered almost completely. She has started on a tour of the world, and after its completion it is said she will accept an engagement with Oscar Hammerstein in New York.

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MISS GUNNING'S SUCCESS IN "MARCELLE"

Gifted Operatic Soprano Does Not Neglect Her Concert Studies, Despite Favor She Has Won in Theatrical Productions—A Pupil of Arthur Lawrason

Louise Gunning, this season's new star, whose success in the tuneful light opera, "Marcelle," has been so gratifying to her friends, is one of the young singers before the public whose improvement has been steady and constant. A pupil of Arthur Lawrason, who has a long list of prima donnas to his credit already, young though he is, Miss Gunning is far more than an excellent singer of light opera.

Two seasons ago, at the series of Sunday night concerts given in the Hippodrome, she established her claims to serious musical consideration by singing with great effect such concert numbers as the "Ah, forse Lui," from "Traviata"; Leo Stern's "Spring," which she introduced that season in "Veronique," etc.

Still another phase of Miss Gunning's art is her delightful interpretation of songs by Schubert, Schumann, Brahms and Richard Strauss, in which she has been heard at a number of private musicales in this city and elsewhere.

Miss Gunning is a hard worker, and her stage success is not allowed to interfere with her regular study. The range of her fresh, brilliant soprano is shown by the high E flat which she takes in the waltz song of the second act of the operetta in which she is now appearing.

Miss Gunning will be heard in a number of musicales and concerts this Winter, and next month will appear at the Waldorf, in a big benefit concert, with such artists as Maria Labia, the new dramatic soprano of the Manhattan, and Mme. Lina Cavalieri, singing with orchestra.



LOUISE GUNNING

Irish Singing Society Organized

The Gaelic Society of New York has organized a chorus which will devote its efforts exclusively to the rendition of Irish music. The society, which numbers among

its patrons such men as Victor Herbert, John D. Crimmins, Morgan J. O'Brien, Bourke Cockran and others, will give its first concert in Carnegie Lyceum on November 22. Lawrence Mooney is the director.

NEW YORK ARTISTS IN JERSEY

Maria Orthen, Giacinta Della Rocca and Franz Czerny Perform

JERSEY CITY, Nov. 16.—Maria E. Orthen, soprano, assisted by Giacinta Della Rocca, violinist, and Franz Czerny, pianist, gave a musicale in Elks' Hall, Jersey City, on November 11. The program was very comprehensive and was so arranged that each artist had equal opportunity to display his powers.

Miss Orthen, being a native of this city, won much applause and received many flowers, besides being compelled to respond to several encores. Her voice is clear and sympathetic in quality and is under excellent control; she has admirable command of the various languages in which she sings.

Giacinta Della Rocca duplicated the success which she recently made in her New York concerts, being recalled for encores.

Franz Czerny was also well received and encored. The audience was large and gave the performers a warm welcome.

Actors to Aid in Paris Opera

PARIS, Nov. 14.—After "Die Götterdämmerung," with its mid-evening dinner at the Opéra, begins to pale the Directors of the Academy of Music will mount "Monna Vanna," and later Massenet's new opera, "Bacchus," the libretto of which has been written by Catulle Mendès. This work has one extraordinary feature—a prologue not sung but spoken, of course, to the accompaniment of music. In order that this prologue may receive a sufficiently good interpretation, three of the best artists of the Comédie Française will be loaned for the occasion—Mounet, Sully, Madeleine Roch, and Ségond Weber. In certain plays at the Comédie, in which singers are needed, they have been loaned by the Opéra Directors, but this is the first time that Jules Clarete has ever been called upon to reciprocate.

Boston Soprano's Engagements

BOSTON, Nov. 14.—Emma Buttrick Noyes, soprano of this city, has many concerts and recital engagements already booked for this season, and her early engagements include appearances in Roxbury, Mass., November 19; Providence, R. I., November 20; Portland, Me., December 3. D. L. L.

THOMAS ORCHESTRA
PLAYS IN COLUMBUS

Women's Music Club Gives Its First Concert—Miss Swickard Sings

COLUMBUS, O., Nov. 16.—Monday night the Theodore Thomas Orchestra gave a concert in Memorial Hall. Frederick Stock so delighted even the most critical of Columbus musicians that they rated him as a worthy successor of the late director of Chicago's celebrated orchestra. Ethel Keating, of Columbus, the pianist for the Godard Concerto with the orchestra, did splendid work.

The first concert of the members of the Women's Music Club was a distinct success. The program opened on Tuesday afternoon with the song, "America," sung by the entire audience led by the club's double quartet, and accompanied by the great organ. Mrs. Mills not only accompanied all of the songs, but played a collection of solo numbers on the organ. The double quartet is under the direction of Mrs. Mary Eckhardt Born.

Josephine Swickard was at her best in her song recital on Tuesday night. There was a splendid audience of her old friends and new admirers, and it was very responsive.

The "Tuesday Musicals" of Akron, O., opened the Winter season with Millicent Brennan, soprano, of Columbus. The concert was a marked success.

Channing Ellery has been giving interesting band concerts throughout the past week. Mr. Ellery thinks of taking up permanent quarters here for his band.

The outlook for this week is Emil Sauer, pianist, next Tuesday night; another performance of "Jungle Imps" Minstrels, on Thursday night, by young men among Columbus musicians; the Mountain Ash Welsh chorus, under the direction of Glyndwr Richards, to be given Friday night under the auspices of the Cambrian Club, and the recital by Kitty Cheatham in Memorial Hall next Saturday night, managed here by the Women's Club of the United Commercial Travelers. H. B. S.

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BUFFALO VIOLINIST'S CAREER ABROAD

Margel Gluck Is Rapidly Becoming a Favorite with English Public

LONDON, Nov. 9.—The fact that the young and comparatively unknown American girl chosen as solo violinist for Luisa Tetrazzini's recent concert tour in England and Scotland was the only artist dwelt upon, aside from the prima donna, in most of the press reviews, is matter for gratification to the friends of Margel Gluck, the new violinist from Buffalo, N. Y.

Prior to the Tetrazzini tour Miss Gluck had made a tour of thirty concerts in the principal cities with Ada Forrest, soprano; Gertrude Lonsdale, contralto; Anderson Nichol, tenor, and Watkin Mills, basso, and it was while with this company that she played before the Queen of Spain and members of the English royal family at Cowes in the Isle of Wight.

Miss Gluck is the daughter of the late James Fraser Gluck, attorney for New York Central Railroad, and donor of the famous collection of manuscripts at the Buffalo Public Library, and granddaughter of Emeritus Professor Charles Mellen Tyler, of Cornell University. She was no child prodigy. Indeed, her exceptional talent was not discovered until about six years ago, when W. Grant Egbert, principal of the Conservatory of Music in Ithaca, N. Y., found that she was making unusually rapid progress under his tuition and encouraged her to go to Prague for lessons with Sevcik. She and her mother accordingly went to Europe and the young Buffalonian rapidly won favor with the Prague master, who, two years later, referred to her in a letter as "a highly gifted violin virtuoso, possessed of fine technical execution and large and beautiful tone, who plays with unusual perception and temperament." Shortly after this, when Sevcik's portrait was about to be painted by a Bohemian artist, he selected Miss Gluck from over seventy-five pupils to appear in the picture with him.

Miss Gluck's first public appearances were at Bucharest, at the court of Queen "Carmen Sylva," where she was received with enthusiasm. She was guest of honor at a reception given by Mr. and Mrs. Horace G. Knowles, American minister to the Court of Roumania. It was shortly after



MARGEL GLUCK

She Was the Solo Violinist on Mme. Tetrazzini's Recent Concert Tour in England

this that Miss Gluck received a "command" to appear at the Palace of Cotroceni, which was designed largely by the Crown Princess Marie.

The Queen, being ill in bed, was unable to hear Miss Gluck play, and just before the latter left Bucharest she received a visit from the Queen's private secretary bearing a letter and a photograph of the Queen. The note ran thus: "With my deepest regret not to be able to hear you, being ill in bed. I'm so sorry."

Just before leaving Miss Gluck also received a large autograph photo of the Princess Marie, and a rare photo of the Queen with her intimate friend, Helene Vacaresco.

The program was a well balanced one, containing compositions of the classic and modern schools.

The Clef Club of 200 voices, Alfred Jury, director, will appear for the first time this Winter on November 26. Fanny Bloomfield Zeisler will be the assisting artist.

Irwin S. Binder, teacher of piano and voice, gave a recital recently, at which he had the assistance of Edgar J. Spiess, tenor, and Edwin M. Goerlitz, bass, both of them advanced pupils. The various compositions performed were explained by Mr. Binder, who makes a specialty of lecture-recitals in his teaching.

Selma Kurz, the young Vienna Court Opera soprano who comes to the Metropolitan next season, has developed thus far in exactly the opposite manner from that

typified in Lilli Lehmann's career. Whereas Lehmann began as a light lyric soprano, then sang coloratura rôles and gradually broadened into Wagnerian rôles until she became a peerless *Isolde*, Fräulein Kurz began with such parts as *Elizabeth* and *Elsa* and, leaving them behind, has now won fame as a coloratura soprano, though she leaves *Lucia*, *Gilda* and *Violetta* occasionally to sing *Mimi* and *Madama Butterfly*.

MILWAUKEE IS INDIGNANT

Calvé's Third Failure to Appear Causes Editorial Comment

MILWAUKEE, WIS., Nov. 16.—For the third time within two years Mme. Emma Calvé disappointed Milwaukee by failing to appear here under the auspices of the Wisconsin Teachers' Association. A dispatch received from Pittsburg less than a week before the scheduled concert gave the information that Mme. Calvé was ill with pneumonia, and would not be able to appear in public for some weeks. Mme. Gadski substituted for her.

Editorially, the *Free Press* says in regard to the failure of Mme. Calvé to appear in Milwaukee: "Out of four advertised engagements for the city of Milwaukee Mme. Calvé has kept just one. That one time was when she was booked under her own auspices, with her own attraction. Unless memory plays us false, the other engagements, when she played truant, were in conjunction with other talent in concerts of local origin. Be that as it may, Milwaukee has every reason to feel 'sore' at the diva. * * * Thousands have been disappointed, great losses have been sustained, local enterprises have been injured, and as for the public, no attempt at reparation was ever made by the singer. * * * In the meantime, the public will be keenly interested in the further progress of Mme. Calvé's illness. If she is really in the grasp of a serious disease, she is entitled to sympathy and pardon. If not, and it appears that whim or caprice were at the bottom of this third cancellation, the public is certainly entitled to far different feelings." M. N. S.

ESTABLISH MUSIC ALCOVE

Columbus Musicians Gather Autographed Manuscripts for Carnegie Library

COLUMBUS, O., Nov. 16.—Quite the most interesting action ever taken by Columbus musicians is the establishing of a music alcove in the Carnegie Library of the city for the benefit of the young musicians. This splendid work is being done by the Women's Music Club, and remarkable interest has been taken in it by the composers whose attention has been called to it so far. Autographed collections have been contributed by Oley Speaks, Victor Harris, Harry Rowe Shelley, Bruno Huhn, and Carl Engel.

A number of local music-lovers who belong to a fraternal organization called the "Jungle Imps" gave a minstrel show last week. Several of them showed remarkably fine natural voices, but C. W. Dutcher had added to this, sure signs of careful training, which predict for him a notable future.

John Coates, the English tenor, known to oratorio and Covent Garden audiences, is now singing in the revival of Cellier's once-popular opera "Dorothy."

EDITH HAINES-KUESTER IS IN GREAT DEMAND

Is Becoming Well Known as Song Writer, Accompanist and Organist

Edith Haines-Kuester, organist and accompanist, is rapidly gaining recognition in New York as a concert accompanist. Her work is musicianly and sympathetic and is founded on a thorough musical knowledge. She has had a wide experience, both in the East and West, and has filled many important positions as organist. For some years she was organist of churches



EDITH HAINES-KUESTER

New York Organist, Accompanist and Composer

in Denver, Los Angeles and Chicago, and was for three years organist at the Clark Memorial Chapel, in New York. She is a pupil of Harrison Wild, of Chicago, and Albert Mildenberg, New York.

Mrs. Kuester has played accompaniments for many of the best singers and is in constant demand for this work. She is also well and favorably known through her compositions, having written several that have become deservedly popular. Having been a student of singing, her accompanying and her composing are based on a knowledge of the correct use of the voice.

A New Musical Paper in Chicago

Last week marked the appearance of a new musical periodical in Chicago, the *Musical News*, of which Charles E. Watt, the well-known teacher and pianist, is editor and publisher. In his salutary announcement Mr. Watt indicates that his paper "means honestly to try to build up good conditions and to give a complete and unprejudiced statement of the whole situation."

René Brancour, of the Paris Conservatoire, lectured a few days ago in Leyden, Holland, on "The Musical Sentiment Among the Romantic Poets."

Harold Bauer gave two recitals in Paris on November 3 and 10.

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BEHIND SCENES AT THE MANHATTAN

A Newspaper Man's Impression of Oscar Hammerstein, Countess Labia, and "Tosca"—The Impresario's Private Box

"Behind the Scenes" possesses an irresistible attraction for the average person, and, perhaps, that is why the public devours with avidity every detail of "how it is done." If the "behind the scenes" means the Manhattan Opera House, and, incidentally, Oscar Hammerstein, the description becomes doubly interesting. Henry W. Fischer, in the *New York Journal*, delivers himself of some interesting impressions of the Manhattan and "Tosca" in general, and Labia and Hammerstein in particular. Here is what he says about the latter and his private box.

"Oscar Hammerstein's private box at his great opera house, the Manhattan, is a space about three feet by ten, narrowing at the end, in the first wing to the right of the stage. There he sits from the mo-

classical outlines of her face turned to mere piquancy under the pink picture hat." But, after all, it is not so much what they are that is interesting, as what they



Compensation

do, and here is a bit of "stage scenery" taken bodily from the opening night at the Manhattan, full of life and characteristic of singer and impresario:

"Labia was warming up. Her beauty of voice and features now displayed at their height, caught the great house, and no *Tosca* ever played to a more finished *Scarpia*. As her long, black hair came down during her passionate ravings Oscar murmured: 'A brunette Magdalen.'

"After she had bowed again and again to the enthusiastic audience, and after Mr. Hammerstein delivered himself of his apology for not making a speech, she ran to him as the curtain came down, and said in the peculiar pigeon-German that prima donnas like to affect:

"Ich habe alles kaput (everything is broken)—my fan, my bracelet, my chain."

"Too bad," said Oscar, "but just at present I am interested only in madame's voice, and I am sure that isn't 'kaput.'"

"And he kissed her." "Was Labia happy? As she pressed to her bosom the bouquet of violets thrown to her from one of the boxes she exclaimed: 'From the heart of an American girl! It's better than \$500 worth of official flowers, isn't it?'"

"And Oscar went about flipping quarters in the air. Some of them fell into the corsage of the ladies surrounding him. Mme. Doria, with mock indignation, returned a piece of silver to him.

"Naughty, naughty," she said; 'if it was a "yellow boy" you would keep it.'"

EAMES HAS NEW PLANS

Metropolitan's "Tosca" Says She Will Not Sing in Opera Next Year

Emma Eames announced last week that she will not sing in opera in New York next season, under any circumstances.

"I want to say this now while everybody knows that I am on the most friendly terms with the management," said the soprano. "It is my intention to spend next Winter in doing something entirely different from that which I have done in the past."

"No, it is not acting on the dramatic stage, and it is not marriage. I have acted and I have married. I shall not tell what I shall do. It is a superstition of mine never to let the public know of anything I intend to do until the whole matter is arranged and crystallized."

"Although I do not make any pretension to altruistic motives, I shall be content to stand aside awhile and let the young singers play my part."

"I feel also that it would be a good thing for me to stay away a year. Then I would have once again the joy of coming back and experiencing the warmth of the welcome I think would greet me after an absence of a season. The relation of friendship and appreciation between myself and my public has always been precious to me, and an absence would lead, I feel, to an intensification of that relation for both of us."

Oratorio Society's December Concert

The Oratorio Society of New York will perform Wolf-Ferrari's "La Vita Nuova" at Carnegie Hall on the evening of Wednesday, December 2, with Claud Cunningham, baritone, and Edith Chapman Gould, soprano, as soloists. Dr. Frank Damrosch will be the conductor.



Quarters for the Chorus

ment Campanini raises his bâton to the end of each act, slowly smoking an 'absolutely fireproof' cigar, the world renowned flat-brimmed stove-pipe hat pushed back over his cranium and clutching a pair of white kid gloves, which are cleaned occasionally, but never worn.

"Though rated a nervous man, he never interferes with the stage management. Even when the various officials report to him matters of apparent great moment, he simply nods. When the scene shifting begins he takes the center of the stage, but not to direct proceedings, simply as an on-looker. If he ever makes a suggestion or issues an order after staging an opera, knowing his people to be letter perfect, it is by mental telepathy."

There are many and diverse opinions regarding the much heralded beauty of Labia; here is what the man "behind the scenes" says:

"In the pink gown and hat she wears in



In the Impresario's Box

the first act, Labia struck me as a pretty woman rather than a beauty, and her prettiness seemed not at all of the Italian type. I know many an American show girl on Broadway resembling her. Her typical beauty revealed itself only in the second act, after she doffed the apparel of the gay woman of the world for the stately robe suited to tragedy.

"Her arms are slight, and, though comfortably tall, she probably weighs no more than one hundred and twenty-five pounds. When she ran off the stage at the close of the first act, I had occasion to notice her beautiful shoulders. But, as intimated, the

MUSIN PLAYS AND LECTURES

Noted Belgian Violinist Pleases Large Audience of Violinists and Connoisseurs—Many Rare Pictures Shown—Old Compositions Performed

Ovide Musin, the Belgian violinist who has not appeared in New York for several years, gave his lecture-recital on the history and construction of the violin, illustrated with pictures and music, in Mendelssohn Hall on the evening of November 11. The program, which was of general interest to all lovers of the violin, was as follows:

Introduction, Pedagogic Reflections, Violin Selection, "La Folia".....Corelli—1653
Ancestors of the Violin, Ancient Instruments, and Family of Hurdy Gurdies—Views, Violin Selection, Sonata, A major.....Handel—1685
Family of Viols—Views, Violin Selection, a. Sarabande, b. Double, c. Bourree.....Bach—1685
Instrument Makers, Cremona and Brescia—Views, Violin Selection, "L'Arte dell'Arco," Variations.....Tartini—1690
Construction of the Violin—Views, Violin Selections from Italian Masters:
a. Canzonetta Napolitaine.....Perognoni—1710
b. Prelude.....Campagnoli—1751
Virtuosi and Composers—Views, Violin Selections:
a. Romance.....Nicolo Paganini—1784
b. Arpeggios.....Francis Prume—1816

In his introduction, the lecturer devoted some time to a discussion of the four great schools of violin playing: the Italian, as represented by Corelli and Tartini; the French, by Massart and Alard; the German, by Spohr and Bach, and the Belgian, by Vieuxtemps. He emphasized the necessity of a right beginning in the study of the violin, saying that "the most important time in a pupil's life is in his first few lessons; a pupil may have his artistic career ruined by poor initial instruction."

In giving the history of the violin, M. Musin traced the gradual course of development, describing and illustrating the Rebec and Rebab, the Crwth, the Tromba Marina, the Organistrum and the various forms of Viols. The transition from viol to violin he likened to the gradual change of clavichord to piano. The most interesting part of the lecture was that pertaining to modern violins and their construction. He referred to the manner in which Stradivarius and his contemporaries selected their wood and their custom of obtaining their varnish from one man. He claims that the wood was not seasoned so much that all the life was taken away, but that a preparation was used which performed the same function while leaving the wood fresh and elastic. The secret of the varnish was lost during the destruction resultant on the Napoleonic invasion of Italy, and will probably never be discovered.

The bow, that most important part of a violinist's equipment, received its share of the discussion. The lecturer gave credit to the elder Tourte as the father of the modern bow, showing, by means of pictures, that the bow previous to his time was bent in the wrong direction and possessed no frog and no means of spreading or tightening or loosening the hair. He also remarked that the early Italian composers

and players must have been satisfied with the most elementary bowings because their bows were too clumsy to respond to the more complicated styles which we know, or to their efforts to impart the more delicate shadings to their performances.

The last pictures were reproductions of rare portraits of old composers, players and makers, and scenes pertaining to them, and were of the most intense interest. It is doubtful whether as complete a collection of pictures of these men exists out-



Tomb of Stradivarius—Cremona

OVIDE MUSIN
Eminent Violinist and Lecturer

side of M. Musin's collection or the museums of Europe.

An interesting portion of the lecture was that pertaining to the curing of wood for use in violin making. M. Musin cited the opinion of Prof. Battistini, of Cremona, to the effect that the tone of the violins of Stradivarius was due, not to the varnish, though that had its effect on the tone, but to the curing of the wood. After citing this authority, the lecturer told of experi-

ments which he had seen made by a Russian, Koenman, who had succeeded, by means of a secret process, in so curing green wood that it could almost at once be used in the construction of violins and sounding-boards for pianos. The violins made with this wood at once possessed a full rich tone and developed more rapidly than other new instruments.

The lecture was not technical and possessed a general interest. M. Musin's knowledge of the subject is broad and his information accurate. Much interest was aroused by his original ideas concerning certain phases of violin construction. The pictures were excellent and were, many of them, taken from rare books and plates.

They were very comprehensive.

The musical illustrations covered a wide range in style and were played with that virtuosity for which M. Musin is noted. Special mention should be made of the cadenza to Corelli's "La Folia," written by the player, and the "Arpeggios," by Prume. His playing won many recalls and encores. The accompanist was Eva La Hay.

The audience was large and consisted principally of violinists, violin makers and connoisseurs. Their appreciation was shown at the end of the program by the tremendous applause which brought many additional pieces.

MISS ORMOND'S ACTIVITY

She Will Appear Again as Soloist with the Boston Symphony Orchestra

BOSTON, Nov. 10.—Lilla Ormond, the contralto, is to be the soloist with the Boston Symphony Orchestra twice this season, appearing November 24 in Providence and December 10 in Cambridge. At the Providence concert Miss Ormond will sing Coquard's "Plainte d'Ariane," and three songs by Brahms.

Miss Ormond is to sing at a charity concert to be given in December at the home of Mrs. Mathew Dolan, in Brookline, for the benefit of the building fund of Boston College. She will be heard in New York and in the West and Canada later.

Champion Swimmer's Musical Ambition

Annette Kellerman, champion woman swimmer of the world, daughter of the woman who first discovered the wonderful voice of Melba and made it possible for her to win fame as a singer, is determined to become a prima donna. "Everyone in our family is a musician," declared the famous swimmer; "everybody save myself; and now I am going to devote myself to developing my voice. I have always loved music, and I am to take the final step in the near future."

REVOLUTION IN BOSTON

It Is Rumored That the "Hat Law" Will Be Repealed

BOSTON, MASS., Nov. 16.—Boston, musical and otherwise, is unduly agitated over the question of hats. The average male man in Boston has not objected to being compelled to dodge the "Merry Widow" hat, or others of equal persuasion, in the subway or in other public places, but when millinery was intruded into his intellectual enjoyment of the symphony concerts he promptly rose in his wrath and objected.

The cause of the trouble was an extract from the city ordinances to the effect that no manager of plays or concerts should allow "large and obstructive hats" to be worn in theaters and halls, and which appeared in the symphony programs of this season. The ordinary man who rejoiced and hoped that for the first time he would be allowed to see the director and soloist at these concerts, rejoiced prematurely, for the women have risen in their might and prophesied disaster if the law were enforced.

"How," they ask, "can a woman who has traveled forty miles, spent a strenuous day at the bargain counters, and waited an hour for the doors of Symphony Hall to open be expected to reveal the secrets of her coiffure by removing her hat?" "And then," they ask, "how would they ever be able to replace those same hats at the correct angle unless every seat were equipped with a glass?" But the final, and unanswerable argument, was advanced when they furthermore demanded, "Would the men be willing to buy new hats when theirs were ruined by being trampled under foot," there being no racks to hold them and no sane woman even considering the alternative of holding her hat in her lap along with the spool of thread, the package of samples and box of caramels which were the result of her day's shopping.

In consequence, it is understood that a number of Boston men have taken to staying at various hotels until the danger is past, and it is even rumored that the manager of the orchestra has installed a special guard at the door of his sanctum, fearing an outbreak in the typical London suffragette style. At last reports the women were still wearing their hats and the men were maintaining a discreet silence and trusting to some higher power to solve the problem evolved by the rash and unpractical brain of some unmarried manager.

Geraldine Morgan's Return

Geraldine Morgan, violinist, after several years' absence from the concert stage, will make her reappearance in public at the Belasco Stuyvesant Theater, New York, Sunday evening, December 13. Miss Morgan's return will inaugurate the first of a series of three chamber music concerts to be held at the beautiful Forty-fourth street playhouse, and Johannes Brahms's Sextet in B Flat for two violins, two violas and two cellos, will be a feature of the initial program. Miss Morgan will be assisted by F. Lorens Smith, violin; Joseph J. Kovarik and S. Laender, violas, and Paul Morgan and Max Brego, cellos.

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It is said that Kubelik, when in Australia, asked a newspaper writer if parents in the vicinity took any interest in having their children study the violin. "Yes," said the scribe, "an old Irish lady I know was to-day telling me about her son Mickey's progress on the violin. 'The professor towld me,' confided she, 'that if Mickey sthuck to the fiddle, he'd be a second picanniny.'"



At the Opera

"Will you kindly remove your hat, madam—I paid \$5 for this seat so I could see."

"Oh, indeed! and I paid seventy-five for this hat so it should be seen."

A Kansas man tells of a music hall in a town of that State which bore the unenviable reputation of possessing absolutely the worst band anywhere. On one occasion a "head liner" from Chicago had been promised by the management for a "turn," and consequently the hall was packed to the doors. When, however, the time had come for the "head liner" to appear, instead of that eagerly awaited attraction the audience was astounded to see the agitated manager come before the curtain holding a telegram in his hand.

"Ladies and Gentlemen," said he. "I very much regret to inform you that the 'Great

Stewart' cannot (hisses and catcalls) possibly arrive for at least another half hour. (Great applause.) In the meantime the band will play you a selection.

At this a dead silence followed, which was finally broken by a man in the gallery. "Smitty, Smitty!" he shrieked. "Don't let the band play. We'll be quiet, honest we will!"—*Harper's Weekly*.

Robbie (at the opera)—Mamma, what does papa keep going out between the acts for?

Mother—Sh. He goes out for opera glasses.—*Judge*.

WILKES-BARRE'S MUSICAL SEASON WELL UNDER WAY

Big Eisteddfod Afforded Brilliant Opening—What the Choral Societies Are Planning

WILKES-BARRE, PA., Nov. 16.—The season of music was well started with the big eisteddfod given under auspices of the Gwent Glee Society. Four big choruses competed for the \$400 prize in the "Let God Arise" and Tschaikowsky's "Legend," the latter unaccompanied. The Wilkes-Barre chorus, led by John Lloyd Evans, won.

The male voice competition, choruses of 100 voices, was entered by the Mason Glee Society of Wilkes-Barre, Nanticoke Glee Society and Druids of Scranton. Prizes were divided between the Wilkes-Barre and Scranton singers. The female chorus test brought out four excellent competitors—choruses from Rock Haven, Scranton, Edwarsville and Carbondale. The last named, under the youthful director Rees Rees, won. The selection was Schubert's "Gypsy Life." The juvenile chorus of Edwarsville won in that event.

The choral renditions were of notable excellence, and there was again revealed that enormous wealth of vocal material for which the Wyoming and Lackawanna Valleys have long been famous. Judge Edwards, of Scranton, and Rev. Dr. T. C. Edwards, of Wilkes-Barre, were the session conductors. The adjudicators were Will C. Macfarlane, of St. Thomas's Church, New York, and T. Glyndwr Richards, director of the Mountain Ash Male Choir, now touring the States.

The new temple of the Mystic Shrine, with its beautiful music auditorium, will be opened to Shriners December 15, and the fine pipe organ, with its large echo attachment, will be heard at that time. The general public will get its first chance to see and hear early in January, when the Damrosch Orchestra will be here.

The Musical Art women's chorus of eighty voices will give this year an entirely new and charming program. Rehearsals have been under way for a month.

The Concordia, with a chorus of 125,

At the Song Recital

A woman composer known the world over, looking small and meek and shrinking in a little white frock and a little black hat.

A matinee hero attired like a Western senator in frock coat and soft hat and low-neck collar—and a loud laugh.

A box full of girls chaperoned by a nun.

A popular musical conductor accompanied by a spouse as tall and thin as a flag-staff, and a daughter as fair as a lily and almost as big as Mme. Schumann-Heink.

Mme. Galski in a rose-hued gown trimmed with gold—very pretty—and a brown cloak and a lace poke hat—very awful.

A woman who in a shrill treble whisper insisted that Schubert was a greater man than Grieg.

A child of eight who sat on her folded velvet coat in order to see and who held opera glasses to her eyes from the beginning to the end of the program.

A trio of college girls who perched, bird-like, on the gallery railing in imminent danger of breaking their own necks and killing a few people in the orchestra, far below.

A comic opera queen in rose-hued cloth

has started vigorously on its season's work, which will culminate in the struggle for the retention of the blue ribbon of the Northeastern Sängersfest—the Kaiser prize. Mr. Hansen thinks his chorus has a better tone body and better enthusiasm than ever at a corresponding time of year.

Some of the musical events spoken of for the new Shrine hall are Mischa Elman, Melba, and one or two other large appeals to musical taste.

The concerts of the Concordia, the Mason Glee Society, the Schubert Club and the Musical Art will give opportunity for some eminent soloists.

The St. Stephens's Choir will this year give its usual recital of mediæval Christmas carols which have always been sufficiently attractive to pack the church. The Mountain Ash Chorus, from Wales, and the Madame Hughes Thomas female choir, both of which have been heard here, will give return engagements before they sail for home.

W. E. W.

Carl Panzner, the Bremen conductor, who has latterly become popular in Berlin, has again been invited to direct six concerts in Rome this Winter.

At the recent Bach Festival in Chemnitz Julius Klengel, the Leipzig 'cellist, played the 'cello suite in E flat major, No. 4.

with a sable boa and a hat made of sable and plumed with yellow.

A girl in white cloth with a muff made of white hyacinths and a toque of violets.

A girl in a white satin wrap and an enormous black satin hat with a white osprey.

A successful dramatist calling all managers bad names and a successful actress agreeing with him.

A Fifth avenue tailor with two buttons off his overcoat.

A big woman in pale blue carrying a little bag woven of steel beads over gray suede, the frame set with opals, pink coral, and rough pearls.

A fan of peacock feathers, with sticks of green mother-o'-pearl.

Two long-haired men and a short-haired woman applauding.

A soprano whose breathing could be heard in all parts of the house.

A boy of fifteen whose curls reached over his Eton collar.

A musical critic who remained twenty minutes and then fled—coward!—*New York Evening Globe*.

COMPOSERS MAY WIN

Copyright Law May Be Favorably Amended by Government

BERLIN, GERMANY, Nov. 16.—It has been learned that the International Copyright Congress has decided to recommend to the various governments represented that they adopt the text of the new Berne convention in regard to the use of music on talking machines, music boxes and piano-players. This decides that all music so used in the past will be used under the same conditions heretofore obtaining, but that the use of compositions not previously employed or newly composed must be made according to agreements between composer and user.

Toronto College of Music Concert

TORONTO, CAN., Nov. 16.—The annual concert of the Toronto College of Music, an institution affiliated with the University of Toronto, occurred in Massey Hall, this city, on November 2. The program presented pupils of Dr. F. H. Torrington, T. C. Jeffers, Albert Jordan and J. D. Richardson. The pupils all acquitted themselves with credit and showed an excellent standard of musicianship.

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AMERICAN INVITED TO SING "ELEKTRA"

Richard Strauss Offers Frances Rose the Part in the Berlin Production—
Only One Candidate from United States Admitted
to Royal High School of Music

BERLIN, Nov. 9.—Frances Rose, the Denver dramatic soprano at the Royal Opera here, has been invited by Richard Strauss to sing the title rôle in the Berlin premiere of "Elektra" in January. Miss Rose has not decided to accept the compliment.

"I appreciate the honor Dr. Strauss has thus extended to me," she said the other day, "but frankly speaking, his music is death to the human voice. I have sung the rôle of Salomé half a hundred times and feel that vocally it has done me more harm than good. I have gone over the part of Elektra with the composer and have the score at home now. It is a wonderful part but is two Salomés in one and I don't want to lose my legato. The music is wonderful and the text more dramatic than that of 'Salomé,' but, as I say, I can't make up my mind to sing the part."

Among the many that tried for entrance into the Royal High School of Music this Fall were twelve Americans, and of this number only one passed the examination. This was E. L. Powers, of Marion, Ala. Mr. Powers is a graduate of Hillsdale College, Michigan, and first came abroad in 1891 to study with Loeschhorn, when he remained two years. On his return he

and chamber music concert. They played the Schubert A Minor Quartet, the Beethoven Quartet G Major, and a trio in C dur by Boccherini for two violins and cello. Last Monday they won tremendous success in Leipzig, where they played the difficult Wolf Quartet. The critics acclaim the organization as the most perfect quartet touring Europe at the present time. The famous Rosé Quartet of Vienna is mentioned in Wolf's biography as refusing to include the work in its repertoire, claiming it to be unplayable. It was written when the composer was only nineteen. The quartet's American tour will extend as far West as Denver. The members will sail from Hamburg on December 12.

Alexander Petschnikoff, the violinist who planned to sail for America on the 11th of this month, has postponed his sailing a couple of weeks. He spent the Summer with his wife and three children in the Thuringian Forest. He gave a farewell concert at popular prices in Blüthner hall last week, assisted by Ella Jonas, a young German pianist.

In an interview afterwards Mr. Petschnikoff expressed himself as anxious to return to America. "I don't know whether it's because of my American wife or not," he said, "but I have what the German's call *Sehnsucht* for America. I always love America and call myself more of an American than anything else. I want my son to be educated like an American."

"How old is your son?" I asked. "I don't wonder you ask," said the artist, laughing. "He is nine months old. But you see, I have already planned him for a good American citizen."

"Will you make a musician of him?" I asked.

"Um Gotteswillen, no! There are enough musicians in the family now. He can be what he likes, but he must be an American citizen."

Mrs. Petschnikoff will remain here with the children until after Christmas, when she will join her husband on his American tour. The violinist will introduce the recently discovered Mozart Concerto (No. 7) which Breitkopf and Härtel brought out last year. Besides this he will play the Glazounoff and Arensky Concertos during the season.

Jean Gerardy, the Belgian 'cellist, gave a concert with the Philharmonic Orchestra in Beethoven Hall Thursday evening. He introduced a new concerto for cello by Joseph Jongen, a work very modern in style. Gerardy, of course, gave it a splendid rendering and the composer directed.

Kammersänger Felix Senius, who is perhaps the finest German concert and oratorio tenor, with his wife, Klara Senius-Erler, gave a Lieder-Abend on Friday in Blüthner Hall. Senius always delights his audiences.

Francis MacMillen, the American violinist, has been making a series of concert and recital appearances here, making his introduction to the Berlin public. He has won warm praise for the quality of his tone and his technique. At his debut recital he played César Thomson's arrangement of Handel's Passacaglia, Paganini's "Moses" Fantasy, Sinding's Concerto in A Major, the same composer's Romanze, Vitali's Chaconne, Mozart's Minuet in D Major and Saint-Saëns's Rondo Capriccioso.

Another American who has been called home this Fall to take up important work in the West is Tracy Y. Cannon, of Salt Lake City, Utah. He received a cable last week to come to his native city and fill the position of organist in the leading Congregational Church there.

Mr. Cannon began his musical education under A. A. Stanley of the Michigan University School of Music, and has been a piano pupil of Alberto Jonas for four years. Last Winter he studied organ with Guilman in Paris and composition and orchestration with Albert Roussel, who is Vincent d'Indy's assistant. The latter, who examined some of Mr. Cannon's original works, complimented him and advised him to continue composing.

Rudolph Engberg, the Chicago baritone, who makes his Berlin debut this week in Bechstein Hall, sang several songs in Mme. Kirsinger's salon last Saturday. The piano accompaniments were played by Jason Moore. Mme. Kirsinger, who is a most generous patron of the arts, is perhaps the most noted hostess in the Berlin musical world. Certainly no other here has done as much for young musicians of every nationality, particularly for Americans, in whom she is especially interested. Her large social connection enables her to be of great assistance in introducing young musicians to the most influential European society. Her personal influence extends through France, Germany, Belgium, Italy and Austria, and the only passport to her salon and assistance is the ability and need of a young artist.

Mme. Marion Van Duyn, the New York contralto, who came abroad two years ago, has been doing some exceptionally good

FANNING PLEASES CHICAGO

Popular Young Baritone Wins Success in East and West

Cecil Fanning, the popular young American baritone, and H. B. Turpin, his only teacher, and at present his accompanist, have been in New York filling engagements for the past few days. Mr. Fanning, who has just returned from Chicago where he sang in concert with Fremstad and won twelve recalls and three encores, sang recently for the MacDowell Association at the Plaza and opened the MacDowell Club rooms at another recital.

Fanning, who has only been before the public for two years, sang in London during the past Summer and won many successes. While there he was heard by Andreas Dippel, of the Metropolitan Opera House, who offered to pay his expenses in Germany if he would study several rôles to sing in opera this Winter. Since coming to New York he has been offered an engagement in opera, but will probably not accept it, as he is desirous of first establishing himself as a singer of the more serious ballads and art songs.

Fanning is a singer who possesses temperament, and with it an intellect which controls and guides his emotional expression. His execution is as facile as that of a coloratura soprano, and he is possessed of a strong sense of the dramatic.

Mr. Fanning will appear several times in New York and will then tour the central West, after which he will fill six weeks engagements in the East.

MUSIC IN DULUTH

Local Oratorio Society to Sing "Messiah" in Three Towns

DULUTH, MINN., Nov. 16.—The soloists for the Christmas presentation of the "Messiah" by the Duluth Oratorio Society will be Lucille Tewksbury, soprano; Jennie Johnson, contralto; E. P. Towne, tenor, and Gustav Holmquist, bass. The director will be Horace W. Reyner. It is probable that a chorus of fifty voices will be taken to Two Harbors and Superior for renditions of this work during the holidays. The soloists will be the advanced pupils of Mr. Reyner, who will direct.

The first meeting of the Matinée Musical was held on October 20. Two singers, Margaret Gilray, contralto, and Donna Louise Riblette, soprano, made their debut on this occasion. The latter is teaching in the Flaaten Conservatory of Music. The program numbers were played by Elizabeth Morton, and the Misses Woodbridge, Tabor and Hunter.

Concert in Winchester, Mass.

BOSTON, Nov. 16.—A concert was given in Winchester, Mass., Wednesday evening by Dorothy Temple Brown, soprano; Bernice Atkins Mallory and Helen Reynolds, violinists. Accompaniments were played by Margaret Gorham and Mrs. Hindes.

Miss Brown is a young singer of ability who appeared with success in New York City last year. Her voice shows excellent training and she is undoubtedly a singer who will be soon heard in important work. Miss Reynolds, of the Helen Reynolds Trio, is a violinist who has already made her mark in the profession. Her accompaniments were played in an admirable manner by Miss Gorham, another member of the trio. D. L. L.

Joao Arrago, a former Cabinet Minister in Portugal, has composed a lyric drama entitled "Amore é perdit'one."



MME. KIRSINGER

Her Salon in Berlin Has Been a Stepping-Stone to Success for Many Young Artists, Especially Americans

acted as an instructor of music in Ohio Wesleyan University, Delaware, Ohio.

The year 1895 found him again in Berlin, where he worked with Heinrich Barth. On his second return to the States he entered the University School of Music in Denver, Colo., as teacher of piano. Later he was engaged as Director of Music in the well-known girls' school in Marion, Ala., where he has had twelve teachers under him. He is now on a leave of absence and is again studying with his old master, Prof. Barth, of the Hochschule.

The Flonzaley Quartet had another big success here Wednesday night at their sec-



TRACY Y. CANNON

He Has Been Called Home from Europe to Become Organist of One of Salt Lake City's Leading Churches

work in the concert field on this side of the water. Her first season abroad was spent in Germany working up a repertoire with leading German "coachers." While in Berlin she did considerable oratorio work. She now has located in London, where she has received many fine press notices. JASON MOORE.

Melba's Son Is Divorced

LONDON, ENG., Nov. 16.—Mrs. George Nesbit Armstrong, wife of the son of Mme. Melba, the well-known soprano, has been granted a divorce. The couple were married about twenty months ago, but have lived unhappily.

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New York, Saturday, November 21, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

The management of the Boston Symphony Orchestra, which has just completed a trip including appearances in Philadelphia, Washington, Baltimore, New York (twice) and Brooklyn, announces that the gross receipts of the tour were within \$50 of what they were on the corresponding trip last year. This fact will be read with interest by the numerous prophets who have been predicting a bad musical season.

The first, and rather critical, attitude, assumed by Bostonians anent the conducting of Max Fiedler seems to be undergoing somewhat of a change. It is evident, from the recent reports from that city, that the hearty and exuberant interpretations of this Roosevelt among conductors are creating a favorable impression. After all, the Bostonians are not all intellect, and it is only a matter of time until Fiedler's vigorous directing will appeal to the red blood in their veins.

It is said that MacDowell, before revising his work, offered "Lamia" to several publishers, only to be informed that it could not be published unless he would pay a major part of the cost. In consequence, it was laid aside to be revised at some future date, with the result that it saw its first performance after the composer's death, when revision was impossible. If MacDowell had this experience, it is quite probable that many of our young American composers are having the same difficulty in getting their works published. It would be a good thing if some of the associations organized in memory of MacDowell were to expend their energy and some of their money in giving to the world new and worthy compositions of young composers.

A Début Under Difficulties

Since a first appearance on the concert stage of this country, and especially in New York, is, even under the most favorable auspices, a sufficiently trying ordeal to tax the nerve of the most hardened artist, it is obviously unfair to pronounce judgment on a newcomer when the conditions are decidedly unfavorable. Tina Lerner, the

young Russian pianist, was a victim of circumstances at her début last week—the circumstances of an ill-chosen vehicle for a revelation of her pianistic gifts, and a rough-hewn orchestral background, or, more accurately speaking, foreground.

The shallow, bombastic second concerto by Rachmaninoff is in the first place, almost repellent as a musical work. In the second place, it offers the solo performer scanty opportunity to display essentially artistic attainments—the best that can be said of it is that it is an excellent technical study for the schoolroom. When to these inherent difficulties is added the badly tempered playing of the orchestra—an orchestra which under the same conductor has done admirable work on other occasions—it is no wonder that Miss Lerner was, to drop into colloquial parlance, "up against it."

The débutante is to be congratulated for what she did accomplish against such heavy odds. She succeeded in making her audience eager to hear her in recital in a hall where the intimate charm of her art can be fully enjoyed. That is the most that it was possible for anyone in her position to do, and she did it.

New Singers and Salaries

How long will Emmy Destinn sing for \$500 a night at the Metropolitan? What will she think when an obliging little magpie tells her of the four-figure salaries some of her Metropolitan sister-artists draw? The contract Mr. Conried made with her, however, calls for fifty appearances during the season, so that for her six months in this country she will have as much to show financially as for three years at the Berlin Royal Opera.

But singers have to assume part of the risk of their first season here. A New York writer recalls the fact that when Ernestine Schumann-Heink first came to this country, practically unknown, she was paid \$200 a month at the Metropolitan. Less than a year later she was receiving that amount for each performance, and her salary steadily increased until Maurice Grau charged \$1,500 each for outside bookings.

Apropos of Mr. Conried's contracts, it has since been disclosed that the late director of the Metropolitan left a rather difficult tangle for his successors to adjust in the contract he signed with Selma Kurz without due consideration of its terms when he was ill. By its conditions the new coloratura soprano, who comes next Fall to begin a three years' engagement, was guaranteed ninety appearances every season, with a salary that would increase from \$1,000 to \$1,500 an appearance, so that her third year would ensure her an income of \$135,000. Ninety appearances for a coloratura soprano, it can readily be seen, would have a perilous effect upon the company's repertoire. It has been whispered, however, that the diplomatic Mr. Dippel has succeeded in rearranging the terms of this contract to the satisfaction of the new co-directors.

America's Influence on Europe

It is useless for European music chroniclers to attempt to conceal their wonder at the operatic menu prepared for the people of New York this season by the city's two grand opera institutions. The remarkable strides America has made and continues to make, with constantly renewed impetus, in the various branches of art, is but grudgingly recognized in the countries of the Old World—and word of admiration is rarely expressed, and on those few-and-far-between occasions when one is heard it is usually qualified by a "but," and an implied reference to the rôle that money plays in this "Dollarland" of ours, as the Germans love to call it.

They have been compelled, of course, to acknowledge that Americans have had exceptional opportunities to learn how to estimate voices, for money talks, and for years it has talked with sufficient persuasive eloquence to draw most of the best

singers of Europe to these shores for shorter or longer sojourns. But then, you know, as for the spirit of true art—and here our foreign critics, to say nothing of "their sisters and their cousins and their aunts," would shrug their shoulders in self-righteous pity for those benighted, money-loving and altogether impossible Americans! Within the last two or three years this attitude has become somewhat modified—common, ordinary intelligence has demanded it—until now they content themselves with saying nothing or merely giving news facts without comment. Once in a while the murmur of eminently comprehensible and pardonable jealousy makes itself heard, but it carries no weight outside of its immediate environment.

It has been long recognized that the best thing to do when a detracting voice strives for utterance is to perch on a higher branch and sing louder. New York has assuredly taken possession of the highest branch yet reached on the operatic tree, and with its Manhattan and Metropolitan in full swing, it is singing louder, both literally and figuratively.

What Old World country could dream of possessing, with all its opera companies put together, so brilliant a galaxy of lyric artists, representative of the greatest in Italian, French, German and Anglo-Saxon achievement, as the personnels of the two New York institutions present? And they like stars over there just as much as we do, notwithstanding anything they may say to the contrary. If there was ever any doubt of it that doubt was dispelled a few weeks ago when superior Berlin, which under ordinary circumstances considers more than two dollars for a parquet seat exorbitant, stormed the box-office of the Royal Opera for the privilege of paying six dollars a head to hear Caruso, Farrar and Scotti on two evenings and the two male stars on a third evening when, at the same time, it was crowding its largest concert hall at \$3.75 for a good seat to hear Farrar sing her *Auf Wiedersehen*.

But while America has been picking Europe's operatic plums, one and often, has it exerted no retroactive influence on conditions on the Continent? The most obvious effect it has produced has been to make singers that forge ahead over there more self-conscious in regard to their money values. But more important and far-reaching is the impetus that foreign directors have received of late in broadening their repertoires. It is hard for them to see the metropolis of Dollarland appropriate the distinction of being the greatest opera center in the world. When they see that Americans can hear all the principal works of all schools, from the earliest cut-and-dried Italian operas to the most ultra-modern German and French music dramas, with most of the important novelties of the day taken for granted, well given, with star principals, during a five months' season, in their own New York, they feel themselves put to shame.

It is undoubtedly at least partially due, either directly or indirectly, to the example of operatically cosmopolitan New York that we see formerly stiff-necked institutions in Germany, Austria, France and Italy developing their foreign policy along broader lines, and incidentally dropping hints that are acted upon by the smaller countries.

The "Wright Brothers" of Music

[W. B. Chase in N. Y. Evening Sun.]

Sembrich and Paderewski, the magical "Wright brothers" of music, are the only two artists alive who have had all New York up in a pink balloon so long that either one can announce a concert now, and never an orchestra chair be placed on public sale or a box be saved out, except one always reserved, as the case may be, for Mme. Paderewski or Papa Stengel. Why, the best that Tetrassini could buy for love or money yesterday, at Carnegie Hall, was an upper box sent back by some next of kin to a New York first family suddenly in mourning.



CAMPANINI AND DADDI

Here are the Manhattan's popular conductor, Cleofonte Campanini, and the little tenore buffo of the same institution, Francesco Daddi, as they were "snapped" by a camera on board ship just before their recent arrival in this country for their third consecutive New York season. For the benefit of out-of-town readers it should be explained that Signor Campanini is the upper figure.

Fiedler—Max Fiedler, the new conductor of the Boston Symphony Orchestra, speaks English fluently.

Eames—Next March Emma Eames will celebrate the twentieth anniversary of her début on the operatic stage. It was on March 13, 1889, that she first appeared, as *Juliette*, at the Paris Opéra. She was to have made her début a few months earlier at the Opéra Comique in "La Traviata," but on account of delays she cancelled that engagement.

Van der Stucken—Frank van der Stucken, the Cincinnati Festival conductor, has long been a close friend of Jan Blockx, the Belgian composer, whose opera, "La Princesse d'Auberge," will be one of this season's novelties at the Manhattan. Together they made a concert tour of Europe nearly thirty years ago. Blockx is now the director of the Antwerp Conservatory of Music.

Labia—Besides *Tosca* and *Carmen*, Maria Labia, Mr. Hammerstein's new Italian dramatic soprano, will be the *Cio-Cio-San* in the Manhattan production of "Madama Butterfly," and create the principal female rôles in two of the season's novelties, the title part in Massenet's "Grisélidis" and *Rita* (a rôle strongly suggestive of *Carmen*) in Blockx's "La Princesse d'Auberge" ("The Princess of the Inn"). Her repertoire will be the same for Philadelphia. She will likely be heard in "La Bohème," as well.

Toscanini—A significant compliment was paid Arturo Toscanini, the new principal Italian conductor at the Metropolitan, after a rehearsal a few days ago, when one of the German members of the orchestra remarked, "It's a shame that Toscanini isn't a German."

Cornelius—Peter Cornelius, the Danish tenor, who is well-liked in London and on the Continent as a Wagner singer, and is, it is said, to be heard in New York next season, began life as a porter in a wholesale wine firm's establishment in Copenhagen. His voice was discovered and trained, but public success did not come to him until after he married the divorced wife of the late Minister of Justice of Denmark, Alberti.

Noté—Jean Noté, the Metropolitan's new French baritone, was a colonel in the Belgian Army when he decided to become a professional singer. For risking his life to prevent a collision between two trains at Colombes, near Paris, in 1898, he was made a Chevalier of the Legion of Honor. He has also received a gold and two silver medals for life saving.

Rogers—"The young student," says Francis Rogers, the baritone, "aspires to sing like Sembrich, Caruso, or Plançon, and seeks to find out their masters, forgetting that these great artists laid the foundation of their art at home, along the line of their own best native traditions, and that we, too, if we are ever to emerge from the state of musical dependence, and to develop something both enduring and national, must learn both to create and to interpret as Americans."

FROM MUSICAL AMERICA READERS

America's Leading Conservatories

HONOLULU, I. H., October 15, 1908.
To the Editor of MUSICAL AMERICA:
Would you kindly give me a list of conservatories in America according to rank. This is only for reference to decide a dispute in a college club in this city, and I would very much appreciate the disinterested ranking of the conservatories from a source of authority. Very truly yours,
MRS. A. B. INGALLS.

[Authorities naturally differ as to the proper ranking of the leading conservatories of this country. The number of first-class institutions is so great that space does not permit its presentation here. Among the most prominent may be mentioned the New England Conservatory of Boston, Mass.; the Peabody Conservatory of Music, of Baltimore; the Chicago Musical College, the Institute of Musical Art of New York, the New York College of Music, the American Institute of Applied Music, the College of Music of Cincinnati, the Bush Temple Conservatory, Sherwood Music Schools, and American Conservatory of Chicago; the Conservatory of Musical Art of Brooklyn and New York, the Master School of Music of Brooklyn, the Cosmopolitan School of Music and Dramatic Art of Chicago, the National Conservatory of New York, the Wisconsin Conservatory of Milwaukee, and the Cincinnati Conservatory.—ED MUSICAL AMERICA.]

Calls for the Special Fall Issue

LOS ANGELES, CAL.
To the Editor of MUSICAL AMERICA:
Will you please inform me whether or not you still have copies of your Special Fall Issue of last year, and if so, at what price I may secure one.

I have been taking your paper and consider it is the best all round musical journal published in America, excepting none. I take three other papers besides yours, but can in no way compare them with your paper. With best wishes,
GRAYSON MERRILL.

[The supply of MUSICAL AMERICA's Special Fall Issues of both last year and this have been exhausted—in both cases within one week of the date of publication.—ED. MUSICAL AMERICA.]

Praise from Baltimore

BALTIMORE, MD.
To the Editor of MUSICAL AMERICA:
Enclosed please find \$2 for subscription to MUSICAL AMERICA. Trusting the honest principles and "breeziness" of your journal may continue to receive the support merited, I am, with best wishes, Yours truly,
FRANZ C. BORNSCHEN.

WASHINGTON CLUBS ORGANIZE

Many Concerts and Musicals Announced for This Season

WASHINGTON, D. C., Nov. 16.—The various musical clubs of Washington are now fully organized for the season, and are making announcements of their plans.

The Friday Morning Club will devote programs to Bach, Haydn, Mozart, Brahms, Beethoven, Mendelssohn and Chopin. In addition, arrangements have been made for a series of lectures on musical subjects, a chorus has been formed which will study modern music, and a string quartet and a piano quartet have been organized to assist in the ensemble work. There will also be recitals by artists brought to this city by the club. Maud Sewall is musical director.

The Monday Morning Club has engaged a professional accompanist, Mary Brickenstein, for the coming season. Monthly musicals will be given, solo work alternating with the performances of choral works. The musical director is Mrs. A. M. Blair,

who is also director of the Rubinstein Club, an organization composed of some of the best local singers.

The Musurgia Club, under the direction of Edgar Priest, has begun rehearsals, and will give its first concert on December 3; the soloist will be Gertrude Lonsdale, the English contralto.

CHICAGO PIANIST WHO WILL PLAY NOVELTIES IN CONCERT PROGRAM



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CHICAGO, Nov. 16.—Harold Henry, concert pianist and a teacher in the Cosmopolitan School of Music, has a busy season in prospect. Besides his teaching, of which he does much, he has many engagements for concerts and recitals. Mr. Henry is a pupil of Godowsky, Moszkowski and Dr. Jedliczka, and is a pianist of brilliant attainments. His playing is distinguished by technical exactness, beauty of tone and poetic feeling.

In arranging his program Mr. Henry has endeavored to incorporate many of the least known compositions of the great masters, though familiar compositions have not been neglected. He has introduced many novelties and is a constant seeker for new and effective numbers. His program for the present season includes the Sonate opus 109 of Beethoven, the Impromptu opus 142, No. 4 of Schubert; the Liszt Ballade in B Minor, the Dohnanyi Rhapsody in F Sharp Minor, the Caprice Etude of Moszkowski, and works by Tausig and Chopin, the latter from the lesser known compositions.

SCHOLARSHIP PUPILS HEARD

Three Students of Brooklyn School Display Their Attainments

The annual meeting of the Association for Promoting the Endowment and Development of the Master School of Music, Brooklyn, was held last week in the school building, No. 108 Montague street. Mrs. Camden C. Dike presided, and Mrs. W. S. Packer, dean of the school, was present. Following the business meeting, the members enjoyed a musical program. There was singing by three young women, to each of whom has just been awarded a year's scholarship on account of her un-

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usual ability, May Kenney, soprano; Flora Hardy, contralto, and Esther Taylor, soprano. These young women give promise of splendid work within a few years.

Miss Kenney and Miss Hardy sang compositions of Eugen Haile, who is the new chorus director and accompanist of the school, and were accompanied by the composer. Miss Taylor, whose voice is very flexible, chose an aria from "Lucia," singing it with brilliant effect.

WOMAN COMPOSER'S PROGRAM

Akron Musical Club Hears Lola Carrier Worrell

AKRON, O., Nov. 16.—The second afternoon concert of the Tuesday Musical Club was given on November 10. Those who gave the program were Lola Carrier Worrell, composer, singer and pianist; Adeline Hoover, contralto; Joseph Halka, violinist, and Katherine Bruot, accompanist. The program contained songs by Mrs. Worrell and compositions by MacDowell, Smetana, d'Albert and Schumann-Liszt. The afternoon programs are in charge of Mrs. R. M. Wanamaker. The next recital will present Kitty Cheatham, of New York, in characteristic songs in costume.

Granville's Return Bookings

Charles Norman Granville, the well-known baritone, has just returned from a successful tour of the West. He was everywhere received with enthusiasm and has booked many return engagements. Granville reports "campaigning" in the West as

very strenuous business. On one occasion he sang in Beatrice, Neb., left there at 9:30 p. m., and drove forty-five miles, being in the carriage over seven hours; caught a train at Lincoln, Neb., rode until 5:30 in the evening and gave a concert at 8 o'clock. The feat and his artistic singing won him a return date, but his itinerary will be so arranged next year that such performances will not be necessary.

Boston Artists Heard in Salem

SALEM, MASS., Nov. 19.—A recital of unusual interest and charm was given last week by Edna Goodell, soprano, and H. G. Tucker, pianist, of Boston. Mr. Tucker played three Etudes and a ballad of Chopin and the Verdi-Liszt Rigoletto Fantasia. Miss Goodell's voice is a pure and sympathetic lyric soprano, and that it met with the approval of the audience was amply attested by the enthusiastic encores which she received. Emma Buttrick Noyes, of Boston, is her teacher. Mr. Tucker was in his usual fine form and his Chopin was finely interpreted. D. L. L.

Elliot Quartet Heard in Boston

BOSTON, Nov. 16.—Josephine Knight, soprano, and other members of the Elliot Quartet, including Adelaide Griggs, contralto; John E. Daniels, tenor, and Leverett B. Merrill, bass, and a number of other artists, gave a concert of English, Scottish and Irish songs at Tremont Temple last Monday evening. In addition to singing with the quartet Miss Knight sang a group of songs. D. L. L.

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CHARLTON IN WASHINGTON

New York Manager Co-operates With
Local Man in Series of Concerts

WASHINGTON, D. C., Nov. 16.—The Charlton-Smith subscription concerts have increased in popularity since their announcement a few weeks ago. Never before has Washington had such an opportunity of hearing the excellent artists at such moderate prices. These will be five in all, presented at the Auditorium, one in each of the months of December, January, February, March and April. Under the able direction of Loudon Charlton, of New York, and T. Arthur Smith, of this city, these performances will undoubtedly prove an artistic and financial success. The first concert will be December 5, with Gadski as the attraction.

Catherine McNeal, graduate pianist of the Von Unschuld University of Music of this city, was heard in a recital in Baltimore last week.

The first of the series of the Boston Symphony Orchestra concerts was given last week. Max Fiedler, the new director, at once won the public's confidence by his artistic conductorship.

Mr. Laszio Szabo, the Hungarian violinist, and Etherl Tozier, pianist, were heard in a joint recital at the concert hall of the Library of Congress.

The Washington Opera Club, under the direction of the Saltzman-deFord School of Music, is rehearsing the "Chimes of Normandy," to be given early in the winter.

H. H. Freeman, organist of St. John's Church, is in North Carolina, where he will give organ recitals at Greensville and Goldboro.

W. H.

BOSTON CECILIA'S PLANS

"La Vita Nuova" to Have Its Premiere
in That City on March 25

BOSTON, Nov. 16.—The Cecilia Society, Walter Goodrich conductor, will perform for the first time in Boston Wolf-Ferrari's "La Vita Nuova" at the third concert of the season, to be given in Jordan Hall March 25, 1909. This work is a cantata based on Dante's poem, and is arranged for baritone and soprano solo, chorus, orchestra, organ and pianoforte. The soloists will be Mrs. Frances Dunton Wood, soprano, and Earl Cartwright, baritone.

As previously announced in MUSICAL AMERICA, Horatio Parker's "St. Christopher" will be given at the first concert, which will occur in Symphony Hall, December 9.

The soloists for this concert are now announced as follows: Mrs. Blanche H. Kilduff, soprano; Charlotte Williams, contralto; Dr. Franklin D. Lawson, tenor; Stephen Townsend, baritone, and Reinald Werranath, bass.

The second concert will be given in Jordan Hall, February 2, when a program will be given of works for chorus a cappella with accompaniment. The soloists will be announced soon.

D. L. L.

WISCONSIN CLUB'S PLANS

Madison Chorus to Give Two Concerts
Under E. A. Bredin's Direction

MADISON, WIS., Nov. 16.—The Mozart Club, one of the successful musical societies of Madison, has issued a prospectus outlining its plans for the present season. Two concerts are to be given, one on December 11, and the other early in the spring. On December 11 Arthur Beresford, bass baritone, will be the soloist.

One of the features of the December concert will be the rendering of Dudley Buck's setting of Longfellow's poem, "Paul Revere's Ride," by the club, assisted by Mr. Beresford.

E. A. Bredin continues as director, a position which he has held since the organization of the club seven years ago.

M. N. S.

Tonkünstler's Program This Week

The following program was given at the Tonkünstler Society concert given at Assembly Hall, New York City, on Monday evening of this week: Sonata for piano and violin (G Major), Guillaume Lekeu, played by Mrs. August Roebbelen and Elsa Fischer; Theme and Variations for Piano (A Flat Minor), manuscript, Carl Hauser, played by Mrs. Carl Hauser; Quintet for Piano—two violins, viola and cello, Robert Schumann (E Flat Major, Opus 44), played by Mrs. August Roebbelen (piano), Elsa Fischer (first violin), August Roebbelen (second violin), Ernest H. Bauer (viola), and Ernst Stoffregen (cello). The next musicale will take place on Tuesday evening, December 1, at the Imperial, Brooklyn.

MILWAUKEE GIVES NORDICA OVATION

Arion Musical Club Concert at the Hippodrome a Brilliant Affair

MILWAUKEE, WIS., Nov. 16.—An audience that filled the Hippodrome and represented the musical intelligence of Wisconsin was present Tuesday night at the opening of the concert season by Mme. Lillian Nordica, assisted by Emma Showers and Frederick Hastings, pianist and baritone, respectively, at the musical festival given by the Arion Musical Club, Milwaukee's leading musical society.

The event was a great triumph for Mme. Nordica. Supported by four musicians of quality, and by a chorus of 250 of the best singers of Milwaukee, members of the Arion Musical Club, and the Cecilia choir,



Lillian Nordica
[Copr't Almé Dupont]

the Nordica ensemble program presented a most pleasing offering of grand opera arias by Beethoven, Gomez and Leoncavallo, and of a Chopin polonaise and waltz, a Hungarian rhapsody and the "Inflammatus" from Rossini's "Stabat Mater," in addition to several baritone solos and a list of balladistic bagatelles.

But interesting as were the choral numbers of the Arions and the Cecilians under the able direction of Dr. Daniel Protheroe, and meritorious as was Miss Shower's reading of Chopin and Liszt, and noteworthy as Mr. Hastings' dramatic performance of the "Pagliacci" prologue, of Arthur Foote's soulful "Requiem" ballad and of Clough-Leighton's stirring "Sword Song" proved to be, the radiant presence of the prima donna dominated everything, as usual.

Critics maintained that Mme. Nordica's voice still retains nearly all of its former power and luster and that her dramatic expression's as forcible as ever. Her wonderful interpretation made the event the grandest success of the Milwaukee season.

M. N. S.

MILWAUKEE MÄNNERCHORSINGS

Dr. A. S. Kramer Conducts First Concert of the Season

MILWAUKEE, WIS., Nov. 16.—The first concert of the season by the Milwaukee Männerchor resulted in a decided success. The program carried variety and was featured by soloists of more than ordinary ability, and proved that the chorus of Dr. A. S. Kramer was exceptionally well trained.

Wilhelm Middelschulte, the well-known organist, upheld the reputation he has established by his wonderful organ renditions. They were four in number: Best's A Major, "Toccata"; Saint-Saëns's "Fantasie," a selection by Verne, and Mr. Middelschulte's own, "Passacaglia." Marie White Longman, contralto, attained at times superior merit in her efforts. The program was featured in the second part by Rodolf Schmidt in a baritone solo.

The Männerchor's first effort of the season would indicate that the organization will be one of the strong factors among the musical clubs of Milwaukee during the coming winter.

M. N. S.

Wisconsin Conservatory's Second Term

MILWAUKEE, WIS., Nov. 16.—The Wisconsin Conservatory of Music opened its second term of the season to-day. Hundreds of applications for enrollment have been received and the conservatory management is making ready for the coming influx of new students. The course taught will comprise not only every phase of musical training, including special concerts arranged for students' study, a branch in dramatic training, in theory of voice culture, in training for perfection in practically every musical instrument played and in musical history, but will also include a library especially maintained for students, and a special teachers' course.

M. N. S.

Emmy Destinn first became known to the music world outside of Berlin in 1901, when, on Cosima Wagner's invitation, she sang *Senta* in the first Bayreuth production of "Der fliegende Holländer."

MUSIC IN COLORADO SPRINGS

Mrs. Bonnie Davis White to Settle in California—Mr. Ayres's Lectures

COLORADO SPRINGS, COL., Nov. 10.—The local music world will experience a great loss through the decision of Mrs. Bonnie Davis White, a concert and oratorio singer of prominence in Colorado Springs and Denver, to take up her place of residence in California.

Frederic Ayres, the composer, will give a series of twelve musical lecture-talks during the next four months, to the progressive musicians and students of this city. Of the syllabus submitted by Mr. Ayres the following subjects, which indicate a remarkable intimacy with musical aesthetics, are representative: Subjective Character of Music; the Physical Basis of Music; the Rise of Polyphony; Romanticism Versus Classicism; the Orchestra as a Conservative Force; Post-Wagnerian Tendencies; Musical Symbolism; Realism and Mysticism in Modern Music; Strauss and Debussy.

At the fourth popular concert in the series being given under the direction of Wilhelm Schmidt, H. Howard Brown made his first public appearance here last evening before a representative audience of musicians and concert patrons. Marie Gashwiler, pianist, proved herself capable of a worthy interpretation of the first movement of Tchaikowsky's B Flat Minor Concerto, and Jennie Pinckney, a young soprano of promise, won sudden recognition.

An interesting violin recital was given last Saturday by advanced pupils of Josephine Trott, director of the newly organized students' orchestra. W. S.

ELGAR ORATORIO IN TORONTO

The "Light of the World" Given Under Direction of Dr. Broome

TORONTO, CAN., Nov. 16.—Elgar's "The Light of the World" was given its first rendition in Toronto, on November 9, by the choir of the Jarvis Street Baptist Church, Dr. Edward Broome, director. The soloists were Bernice Van Horn, soprano; Georgina Knight, contralto; Bruce Bradley, tenor, and David Ross, bass. The organ and piano accompaniments were played by Joseph E. Martin and Lewetta Cairns.

After the performance of the oratorio two organ numbers were played by Mr. Martin and two choruses, one by Sullivan and the other by the director, Dr. Broome, were sung. While many of the compositions of Elgar have been heard in Toronto before this was the first performance of "The Light of the World," and Dr. Broome and the choir are to be congratulated on the splendid rendition of this work.

Alexander Lambert's Home Robbed

The home of Alexander Lambert, the well known New York musician, who lives at No. 792 Lexington avenue, was entered by burglars on November 6 and valuable jewelry was stolen. Mr. Lambert discovered the thieves and telephoned the police before they had completed their work, in this way saving articles of value.

John McCormack, the Irish tenor, will sing at the San Carlo, Naples, this year.

FRYER A PLAYER OF HIGH ATTAINMENTS

Young American Pianist Makes a Successful Debut in New York

Nathan Fryer, a young pianist from Cleveland, O., and for some years a favorite pupil of Leschetizky, slipped quietly into New York and made his first American appearance in Mendelssohn Hall on November 11, in the following program:

Passacaglia Bach-d'Albert
Sonta, Op. 42, Moderato, Andante, Scherzo.
Rondo Schubert
Ballade Debussy
Two Preludes Heller
Canzonetta Toscana Leschetizky
Rhapsodie, B minor, Op. 29, No. 1 Brahms
Nocturne, Op. 15, No. 1 Chopin
Etude, Op. 25, No. 2 Chopin
Scherzo, Op. 20, No. 20 Chopin
Carnival Mignon, Op. 48 Schuett
1. Prelude.
2. Sérénade d'Arlequin.
3. Tristesse de Colombine.
4. Burlesque.
5. Pierrot Réveur.
6. Caprice.

Of these numbers, the Bach-d'Albert Passacaglia, which was played with understanding and careful attention to the different voices, the Debussy Ballade and the Canzonetta Toscana of Leschetizky, which made prominent the player's powers of sustained tonal work, and the two preludes of Heller, which discovered a facile technique, were the best offerings of the afternoon.

Fryer is an American with the characteristics of the average American musician. He is quiet and forceful while at the piano and plays in a manner which bears witness to a careful study of his art. His passage work is clear and clean-cut, his cantilena good, and his judgment as to the value of the various phrases and voices, of the compositions played, was good. His playing is, on the whole, intellectual and serious, rather than temperamental.

The choice of the program numbers was not calculated to display great emotional powers; a further hearing in other compositions will probably prove him to have greater range of expression. His technique was adequate for all of the demands which he made upon it; his use of the pedals was good after the slight nervousness apparent in the first numbers of the program.

It was a thoroughly successful debut. The Mason and Hamlin piano, which he played, was a most satisfactory vehicle of expression.

The audience evidently appreciated the young pianist's efforts, for the program was listened to attentively and applauded generously. New York critics said of his work:

Mr. Fryer's pianistic schooling is evidently good and his touch pure and clear.—*New York Morning Telegraph*.

Nathan Fryer, who is almost a stranger in our town and came unheralded by the usual fanfares of praise, showed yesterday afternoon in Mendelssohn Hall that he can get along well without any artificial advantages or carefully prepared prejudices. It is doubtful that any discriminating



NATHAN FRYER

Pupil of Leschetizky Who Made His New York Debut Last Week

listener in that gathering heard the young player without recognizing in him a pianist of sound musicianship and an artist of dignity and refinement.—*New York Press*.

PHILA. QUARTET'S PLANS

String Organization Will Give Two More Concerts This Season

PHILADELPHIA, Nov. 16.—The van den Beemt String Quartet, composed of Hedda van den Beemt, first violin; Emil Hahl, second violin; Paul Krummeich, viola, and Bertrand Austin, cello, will give the second of three subscription concerts in the New Century Drawing Room on Friday evening, Harriet T. Bagley, soprano, assisting. The quartets to be rendered will be the Beethoven E flat Major, for piano and strings, with Paul Krummeich at the piano, and the Raubenecker C Minor (for strings). This latter will no doubt prove to be of much interest to musicians as it is, as far as can be learned, the first time the composition has been played in this country. Austiu the 'cellist will play as a solo the Allegro from Grieg's A Minor 'cello sonata.

The third and last concert of the series will be given on Friday evening, December 11, with Mrs. Russell King Miller, contralto, assisting. The quartet is under the management of Arthur H. Hood.

Young Sternberg Pupil Plays

Master Robert Armbruster, a young pupil of Constantin von Sternberg, the Philadelphia pianist, gave a recital in Wilmington, Del., on November 17. His program included numbers by Bach, Beethoven, Mozart, Chopin, Iljinsky, Chaminade, Grieg, Raff, Godard, Sternberg, Moszkowski and Dupont.

MACDOWELL CLUB IN ITS NEW HOME

Tableaux Given to Aid the Association—Cecil Fanning Sings

A series of tableaux vivants styled "Arrangements from the Old Masters," were given on Tuesday evening of last week at the Plaza Hotel, New York, in aid of the MacDowell Association. The posing of the pictures was done by John W. Alexander.

Marie Louise Vietor and Grace Bailey were seen in Sir Joshua Reynolds's "The Sisters," and Sir Thomas Lawrence's "The Children" was posed by two pretty children, Louise Homer, daughter of Mme. Louise Homer, of the Metropolitan Opera, and Katherine Swift. While the pictures were being posed Cecil Fanning, baritone, was heard in French and German songs, with H. B. Turpin at the piano.

One of the plans of the MacDowell Association, which now has a comfortable home in the Metropolitan Opera House Building, is to have afternoons for some of the composers who are members.

On Thursday afternoon Dr. Louis Ans-pacher spoke on "The Correlation of the Arts," which subject will be further developed at the Tuesday evening meetings, when prominent sculptors, architects and writers are to speak. Attention is called to the fact that this association is by no means for music-lovers only.

One of the association's rooms is a large hall seating 250, which is also available for public recitals. There will be club meetings every Tuesday evening and Thursday afternoon. Thanksgiving Thursday is always to be a special MacDowell day, when his music only will be played and sung.

MEAD QUARTET IN BUFFALO

Large Audience Approves Its Work in Emphatic Manner

BUFFALO, N. Y., Nov. 14.—The Olive Mead String Quartet, Olive Mead, first violin; Vera Fonaroff, second violin; Gladys North, viola, and Lillian Littlehales, cello, gave a recital here on November 7. The work of the quartet was excellent, the balance and shading being especially worthy of commendation; the best playing was done in the two movements of the César Franck Quartet and in the Dvorák Quartet. The audience frequently signified its approval in an emphatic manner. The recital was given under the auspices of the Twentieth Century Club, and was the first of their present series. M. B.

Joel H. Kessler, violinist, gave a recital at Mendelssohn Hall on Wednesday evening, assisted by Arthur Rosenstein at the piano. The following program was given: Concerto, G Minor, Bruch; Giacomme, Bach; Serenade Melancolique, Tchaikowsky; (a) Romance, Second Concerto, Wieniawski; (b) Air Varié, Vieuxtemps.

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Boston Teacher Has Large Following—
A Prominent Figure in City's
Musical Life

Boston, Nov. 16.—The beautiful studios of Mme. Caroline Gardner Clarke-Bartlett have been opened with many interesting professional pupils in attendance. Of these several are teachers who have been training under Mme. Bartlett's method at her Summer school and are now being selected as representatives of her work, one for a prominent Southern college, one for New York City, one for Connecticut and one for California. These graduates of Mme. Bartlett's normal department are given diplomas. Mme. Bartlett's work is already becoming international and she will ultimately have a representative abroad.

Mme. Bartlett has been prominent in music in Boston for the past twenty-five years and for the past ten years has been an important factor in the teaching side of the work. She has a dramatic soprano voice and is at present a member of the Park Street Church Quartet. She has sung much in oratorio in Boston and other large cities and was seven times soloist with the Boston Symphony Orchestra under Emil Paur. She has also appeared with the Theodore Thomas Orchestra touring the South.

Mme. Bartlett's Summer school at Watertown, N. H., has been a particularly successful feature of her work in the direction of teaching. She had an unusually large class there last Summer, and many of her pupils are now in Boston with her.

D. L. L.

"Music is never stationary; successive forms are only like so many resting places, like tents pitched and taken down again on the road to the ideal."—Liszt.



MME. CLARKE-BARTLETT
Boston Teacher of Singing

Massenet's "Sapho," which was included at first in the plans for this season at the Manhattan, has been postponed until next year. Mr. Hammerstein intended to present Mary Garden in the name part, but has since thought of giving it to Maria Labia, so will give Time a chance to determine the choice for him.

DENVER APOLLO CLUB OPENS ITS SEASON

Bonci Unable to Take Trip to Colorado,
So Tuesday Musical Changes
Its Plans

DENVER, COL., Nov. 10.—The Apollo Club gave its first concert Thursday evening at Trinity M. E. Church, with David Bispham as soloist and the Denver competitive chorus as an additional attraction. A feature of the program was the singing by the chorus, under the direction of Henry Houseley, of the two numbers which won the prize at Salt Lake City.

The Tuesday Musical Club did not open its season on Tuesday, when it had planned to present Bonci, since the tenor's physician declares him unfit for the long trip to this city. Therefore the club has postponed its opening concert to Monday, November 16, when it will offer Lillian Nordica to the many patrons of its popular course.

Hattie Louise Sims, director of the Tuesday Musical Club Chorus, entertained seventy-five prominent musical folk at her studio on Lincoln street last Saturday afternoon. The program to which the guests were treated included two songs of special interest to local musicians. They were "Flieder" and "Resignation," by Francis Hendricks, a promising young Denver pianist and composer, who is at present studying with Godowsky and Hugo Kaun, in Berlin.

John C. Wilcox, the New York baritone and voice teacher who located in Denver this season, sang before a company of Boulder musicians a few weeks ago, and as a result a sufficient number of local singers applied for lessons to induce him to make a weekly visit to that city. Mr. Wilcox also goes to Greeley one day each week, where he has an enthusiastic following.

The remaining four days are devoted to his Denver pupils.

Under the direction of Dr. John H. Gower, a concert was given at the Woman's Club Auditorium last Tuesday night, at which the following well-known musicians appeared: Mrs. Genevra Waters Baker, Gertrude Kunsemiller, Hazel Wallack, Gertrude Livingston and Jacob Perlmutter.

Frank A. McCarrell, organist at Trinity M. E. Church, has returned to his post, after an extended absence in the East.

W. S.

ATLANTIC CITY CLUB MEETS

Crescendo Members Hear Unpublished
Work of Late William Mason

ATLANTIC CITY, N. J., Nov. 16.—At the last meeting of the Crescendo Club in this city a recently elected member, Evalyn Tyson, of Canada, played an unpublished composition of the late William Mason. The piano solo is founded on Polish themes, and is entitled "A Polish Dance." The subject of the Crescendo Club's papers was "Polish Composers."

Miss Tyson has been appointed organist of the First Presbyterian Church of this city, beginning her work this month.

The new Symphony Orchestra of the Steel Pier has given a fortnight of daily concerts. On Sunday evening they received full appreciation, as did the soloists from Philadelphia: Sarah Richards, soprano, and Wesley Knox, baritone. The orchestra numbers included overtures and special numbers from Thomas, Leoncavallo, Tschai-kowsky, Scharwenka. A cello solo with flute obligato and orchestra was Leonard Stagliano's number. He is also director of this new orchestra, from New York.

L. J. K. F.

Massenet's "Cendrillon" has been added to the Vienna Court Opera's repertoire.

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FRANK E. MORSE'S WORK IN BOSTON

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Boston, Nov. 16.—Another of the pupils of Frank E. Morse, the distinguished teacher of singing in this city, is meeting with success on the concert stage this season. Reference is made to Frederick Hastings, the baritone, who is making an extended tour of the country as a member of Mme. Nordica's company.

Mrs. Genevieve Clark Wilson of Chicago is one of Mr. Morse's pupils, as is Mrs. Pauline Woltmann Brandt, the mezzo-contraalto, who was one of the most successful young singers here until she married and left the city. Other pupils include Annie Hickish, of London, England, for several seasons prima donna with the Moody-Manners Opera Company, of England and Scotland; Clarence Wilson, bass of the Harvard Church, Brookline; Mrs. Cabot Morse (born Alice Burns), one of the Boston society women, and many others.

Mr. Morse's training course for teachers is considered one of the best balanced courses in America. Mr. Morse talks interestingly of his work. He is an indefatigable worker himself and it is therefore natural that he should be particularly desirous of securing pupils who are willing and anxious to work. "I have been fortunate in this respect," said Mr. Morse to *MUSICAL AMERICA*'s representative, "and have had pupils who have not only been willing to study that they might become good singers, but good musicians as well. We have excellent teachers in harmony, musical theory, ear training and reading at sight, to give our students a practical musical training.

"I am often asked," continued Mr. Morse, "what method I teach. I rarely use the word 'method,' because the training must be adapted to the needs of the pupil. What I try to accomplish is to have the pupil sing freely and naturally; to have a clear and pure enunciation, and to get quality rather than quantity, first; then later to develop all the voice is capable of. I never attempt to force a voice beyond its natural good quality. These principles are rather simple, perhaps, but they seem to me to be founded on common sense and when well carried out, the result is satisfactory to the pupil and to the public."

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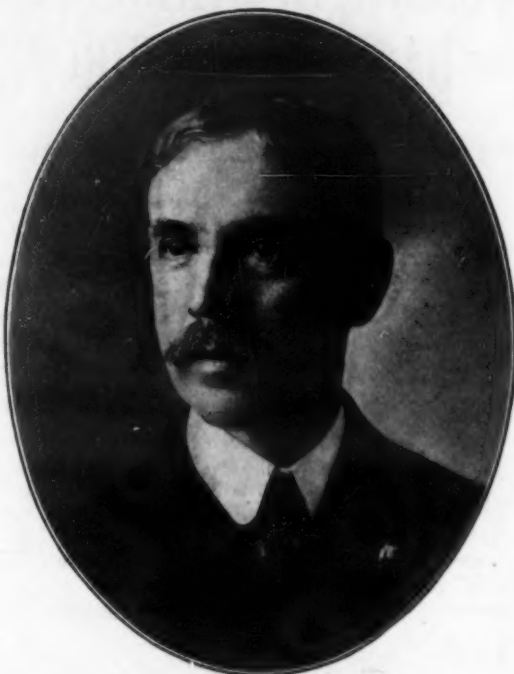
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Value of a Good Orchestra

[Reginald de Koven in the World]

I want to call attention to a fact, the importance of which I have vainly endeavored to inculcate on many managers during many years past, viz., the effect on an audience of a competent orchestra. Miss Isadora Duncan, the success of whose poetic dances at the Metropolitan Opera House these last two Saturdays amounted to a sensation, appeared previously under the management of Mr. Charles Frohman at the Criterion Theater in exactly the same program in which she has been seen at the Metropolitan, passed by practically unnoticed, and played to about \$1,400 on the week. At the Metropolitan she has played at two performances to about as many

thousands, and all due to the fact that there her art was given the necessary background of an orchestra competent to properly perform the music which she danced. There is many a musical play, as I know from sad experience, which has failed of continued acceptance simply and solely because of the parsimony of managers who consider an adequate orchestra an unnecessary expense, and wholly fail to realize that while audiences may not understand the difference that a good orchestra or an insufficient one makes to a performance of a musical piece that they notice and realize it nevertheless.

Heinrich Meyn's Song Recital

Heinrich Meyn's song recital was scheduled to take place in Mendelssohn Hall, New York, Thursday afternoon. His program, which will be reviewed in *MUSICAL AMERICA* next week, is as follows: Gany-med, Schubert; Kinderwacht, Schumann; Aus Meinen Grossen Schmerzen, Franz; Ständchen, Jensen; Feldeinsamkeit, Von Ewiger Liebe, Brahms; Abendlied, with violin obbligato, Jetzt und Immer, Hugo Kaun; Im Zitternden Mondlicht, Eugen Haile; Drei Wanderer, Hans Hermann; Tryste Noel, Gerit Smith; Ballad of the Bony Fiddler, William G. Hammond; Ces Deux Yeux, Avec un Bouquet, Sebastian B. Schlesinger; Vielle Chanson, Nevin; Les Deux Amours, Un Grand Sommeil Noir, Clayton Johns; Benvenuto, Diaz.

Lecture by Robert G. Weigester

Robert G. Weigester the voice teacher, gave an interesting lecture-recital before the "Illuminate Club" on Thursday of last week in his Carnegie Hall studios, the subject being "The Song-form and Its Development." He was assisted by the following pupils: Ethel Bunnell Falconer, soprano soloist of the New York Avenue M. E. Church of Brooklyn; Gertrude Belle Cobb, contralto; Frank McEwen, tenor, soloist at the Washington Avenue Baptist Church, Brooklyn, and Mrs. Robert G. Weigester, soprano. The program included the following vocal numbers: Mozart's "Violet," Beethoven's "Adelaide," Schubert's "Erkling," Schumann's "Widmung," Grieg's "Swan" and two songs of MacDowell, "In the Woods" and "A Maid Sings Light."

Ardent Admiration of Sembrich's Art

[W. J. Henderson in the Sun]

Show us the other opera singer who can stand alone without the aid of scenery and action and orchestra and chorus and ballet and other singers and hold us entranced for two hours and we will tell you that you are right when you say we overvalue the little Sembrich. Those of you who are young enough to be listening to opera ten years hence will recall these days and wonder whether the old fogies were not right after all.

Dora Becker in Connecticut

Dora Becker, the violinist, has returned to New York from a short concert trip in Pennsylvania, and on November 18 gave a recital at New Britain, Conn. On November 24 she will play with the Symphony Society in Montreal, Canada.

Florian Zajic, the Berlin violinist, who is known to many American students, is conducting a series of Sunday concerts at the Schiller Theater in Charlottenburg.

OPENING OF ST. PAUL ORCHESTRA'S SEASON

Walter Rothwell Makes Successful
Début as Conductor—Mme.

Fremstad Sings

St. PAUL, MINN., Nov. 16.—The St. Paul Auditorium was the scene of a splendid assemblage of over 3,000 people gathered to greet Walter Henry Rothwell, the new conductor of the St. Paul Symphony Orchestra, at the opening concert of the orchestra's third season, on Tuesday night.

The concert was a splendid triumph for Conductor Rothwell and Mme. Olive Fremstad, the assisting soloist.

The program began with Wagner's "Kaisermarch" and included Smetana's Symphonic Poem, "The Moldau." The symphony was that of Beethoven, No. 7, in A major. In this, Conductor Rothwell proved his mettle as a symphony director. Mr. Rothwell's reading was refined, poetic and sincere. The orchestra responded with a readiness and plasticity which proved its intrinsic quality and the controlling power of the director. The symphony was splendidly produced, and held the audience in tense attention from introduction to finale, no applause being allowed between the movements.

Mme. Fremstad's numbers were Weber's "Der Freischütz" Aria, "Wie nahe mir der Schlummer" and the "Liebestod," from Wagner's "Tristan and Isolde." The efforts of singer and conductor were received with rousing and persistent applause.

The orchestra has been strengthened through the engagement of many new men, among them Rosario Bourdon, leader of the cellos; Max Weil, of the violas, and Hermann Ruhoff, of the second violins.

The audience was representative of musical and society circles, and filled the splendid auditorium. F. L. C. B.

At a recent London recital Theodore Byard made a special success with "Aubade Melancolique," a new song by Charles Levadé, a young French composer.

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PAUR ORCHESTRA IN CLEVELAND CONCERT

Symphony Season Opens Before Large Audience in the Hippodrome

CLEVELAND, O., Nov. 16.—The first of the Hippodrome Symphony concerts under the direction of Manager Max Faetkenheuer was given in that beautiful auditorium on Monday evening. This was the first of a series of concerts by the Pittsburgh Orchestra. Calvé was widely advertised as the soloist, and but forty-eight hours before the concert canceled her engagement on account of illness, and the wires were kept busy between Cleveland, Pittsburgh and New York until the management secured the services of Mme. Marie Rappold, soprano. The following were the principal numbers played by the orchestra: Symphony No. 5, E Minor, by Tchaikowsky, Bacchanale from "Tannhäuser" (Wagner) and Scherzo fantastique, op. 25 (Suk).

The orchestra under the direction of Emil Paur showed a marked improvement. Mme. Rappold was in good voice, and sang with a freshness that was delightful to her audience.

The Fortnightly Musical Club opened its series of symphony concerts with the Theodore Thomas Orchestra at Gray's Armory Wednesday evening. Johanna Galski was the soloist. The orchestra, under the direction of Frederick Stock, acquitted itself with favor. The audience thoroughly enjoyed the work of this orchestra and the singing of Galski. The principal number of the orchestra was a Brahms Symphony No. 2.

The Ohio Chapter of the American Guild of Organists was installed by Warden Warren R. Hedden (F. A. G. O.) and the secretary, Clifford Demarest (F. A. G. O.), in the Trinity Cathedral Hall, Tuesday evening. There is now a membership of thirty-four, from all parts of Ohio. The following officers were appointed by the warden: dean, John B. Norton; sub-dean, Edwin Arthur Kraft; secretary, Burton

B. Turner; treasurer, A. B. Nichols; librarian, W. P. Stanley; registrar, Caroline Lowe. Executive committee: Patty Stair, William B. Colson, Harvey B. Gaul, Charles E. Clemens, Charles S. Burnham, William T. Upton, George W. Andrews, Albert Riemenschneider, J. Francis MacDowell, and the auditors: James H. Rogers and J. Lawrence Erb.

Max Lezius, the baritone, has a number of good bookings in Ohio and Pennsylvania for the Winter. He is also appearing at a number of private musicales in this city and nearby.

At an evening of Old Folks songs at the Windemere Presbyterian Church, November 10, the following artists took part: Lila P. Robeson, contralto; Harry P. Cole, tenor; Frederick W. Braggins; Mrs. Trenton L. Cole, and Signor Cafarelli.

May Mule, the 'cellist, is to be the soloist at the second concert of the Rubinstein Club in April.

J. Garfield Chapman, violinist, will fill a few engagements with the Ruby Gray Kelley Concert Company this Winter.

Dr. Rawson Harris, late of the Harrow Music School, England, will soon open a vocal studio here.

The Rubinstein Club will give its first concert December 4, instead of on the 7th.

Delta Harris, contralto, has accepted a position to sing at the East End Baptist Church.

Arthur Hartmann, the violinist, was in the city last Saturday and Sunday, as the guest of Mr. and Mrs. Elliott H. Whitlock, at Openhearth, Lake avenue.

Charles de Harrack, the pianist, has canceled his European concert tour, and is visiting his mother, previous to a tour of the South. He expects to return to Europe next season.

Camille Firestone, violinist, and Frank Workman, baritone, were heard at a pianola and aeolian pipe organ recital at Dreher's Hall, the Arcade. A. F. W.

Kneisel Quartet Matinees

The Kneisel Quartet announces two matinees to be given at Mendelssohn Hall, New York, on Tuesday afternoons, January 19 and February 23, 1909, at 3 o'clock.

A new ballet entitled "Marion," by one Devena, has been produced in Liège, Belgium.

ALBERT A. STANLEY BACK FROM EUROPE

Return of Well-Known Director Gives Impetus to Music in Ann Arbor

ANN ARBOR, MICH., Nov. 16.—Since the return of A. A. Stanley, director of the University School of Music, from a visit of a year and a half abroad, the musical activities of the school and the town have taken on a new impetus.

The school has opened with a large attendance from all over the country, and has had a large increase of students, especially in the violin department. The University Orchestra, which now numbers over fifty players, has been placed on a permanent basis, and is now financially secured by the trustees of the school.

Samuel Pierson Lockwood is the director. The organization will give several concerts during the season besides assisting at the faculty recitals and choral concerts.

A special course of lecture-recitals will be given during the year by Albert Lockwood and William Howland, both members of the faculty. The lectures will take up in chronological sequence the composers for piano and voice, and will deal with the subject exhaustively.

The usual performances of the "Messiah" will be given under the direction of William Howland, who has organized a chorus of one hundred voices for this purpose. The chorus will devote the proceeds to charity.

The regular May Festival is now being planned, and Director Stanley has announced that the following soloists have been engaged: Herbert Witherspoon, Dan Beddoe, Margaret Keyes, Percival Allen, and the Thomas Orchestra. The festival will occur from May 12 to 15. The chorus, which consists of 350 voices, is already at work, and will sing Haydn's "Seasons" and Berlioz's "Damnation of Faust" at the festival.

The concert dates for the season, some of which have already been given, are: Marcella Sembrich, Anatole Bronstein, 'cellist, November 17; George Hamlin, tenor, December 11; Gabilowitsch, pianist, January 15; Flonzaley String Quartet, February 23.

FANNING IN PROVIDENCE

Listeners' Club Hears Young Baritone in Program of Songs

PROVIDENCE, R. I., Nov. 16.—Cecil Fanning, the young American baritone, accompanied by Harry B. Turpin, appeared at Churchill House on November 13, before the Listeners' Club. This club each year has a series of lectures, which are being given this season by Louis C. Elson, of Boston, and varies the course occasionally by the engagement of some artist. Cecil Fanning has occupied this place for two years in succession, and on each appearance has made a great success. The program was out of the ordinary, and received a splendid rendition. It was as follows: Augellin vago e canoro—Gasparini, air—Gretry, An die Leyer—Schubert, Dante's Traum—Plüddeman romance—Debussy, Les Roses d'Ispahan—Fauré, menuet—d'Exandret, La Chanson de ma Mie—d'Hardelot, "Edward"—Loewe, a group of Scotch, and a group of English songs. L. H. M.

CINCINNATI MUSICIANS PLAY

Chamber Music Performed by Adele Westfield and Emil Knoepke

CINCINNATI, O., Nov. 16.—Adele Westfield, pianist, and Emil Knoepke, 'cellist, of the faculty of the College of Music, gave a recital on November 10 in the Odeon. Besides a sonata by Beethoven and one by Nicode the program contained a number of Louis Victor Saar, also one of the faculty; this number was enthusiastically encored. Both players were at their best, and gave a finished and satisfying performance of the program.

Louisville Contralto Scores in Knoxville

Mrs. Carrie Rothschild Sapinsky, the well-known contralto, gave a concert last week at Knoxville, with the assistance of Mary Angell, the Chicago pianist. The program was made up of the works of modern composers, including Hahn, Becker, Whitney Coombs, Whelpley, etc., and included as a *piece de resistance* the big aria from "Samson et Delilah." Mrs. Sapinsky was received with great enthusiasm by her large audience and was awarded

the highest praise by the music critics and the press for her superb interpretation, coloring and enunciation. The fact that her recital was given shortly after the Nordica concert was a severe test for the singer, but she scored heavily and was obliged to respond to numerous encores. Mrs. Sapinsky's voice has gained greatly in breadth and dramatic power and her interpretive ability is of the first rank. Miss Angell proved herself a most artistic pianist and sympathetic accompanist.

McINTIRE TRIO PLAYS

Wins a Warm Welcome in the Opening Concert of the Year

PLAINFIELD, N. J., Nov. 16.—The fourth season of the McIntire Chamber Music Concerts opened in Plainfield, at the Hart-ridge Auditorium, on November 12. The trio, of which the members are Joseph McIntire, pianist, Vladimir Dubinsky, 'cellist, and Hans Letz, violinist, gave a yearly series of concerts in Plainfield, Montclair, Newark, Orange and New York. Well known artists assist at each concert.

The initial performance of this year served to introduce the violinist, Hans Letz, who played his numbers so brilliantly as to win an encore. The other soloist was Edith Chapman Gould, soprano, whose pleasing voice and manner brought her back for additional numbers. The welcome to the trio was warm and the hall was crowded, since they are favorites in Plainfield.

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ECHOES OF MUSIC ABROAD

FROM Bayreuth and the firm of Cosima Wagner & Son comes the announcement of the details of next Summer's festival. The published schedule follows immediately upon the formal announcement that the cost of the past Summer's new "Lohengrin" production made it necessary to arrange an extra series of performances next year, when the same program will be carried out. That is to say, besides "Parsifal" and the "Ring" tetralogy, which form the backbone of the festivals, "Lohengrin" will be the optional work.

The public is supposed to be impressed by a note inserted in the announcement to the effect that "Lohengrin," perhaps more than any other work by Wagner, is generally so mutilated at opera houses that all who witnessed the production at Bayreuth considered it a perfect revelation as regards the beauties and dramatic possibilities of this work." Here is the schedule:

"Lohengrin"	July 22
"Parsifal"	23
"Der Ring des Nibelungen":	
"Das Rheingold"	25
"Die Walküre"	26
"Siegfried"	27
"Götterdämmerung"	28
"Parsifal"	31
"Lohengrin"	August 1
"Parsifal"	4
"Lohengrin"	5
"Parsifal"	7
"Parsifal"	8
"Lohengrin"	11
"Lohengrin"	12
"Der Ring des Nibelungen":	
"Das Rheingold"	14
"Die Walküre"	15
"Siegfried"	16
"Götterdämmerung"	17
"Lohengrin"	19
"Parsifal"	20

The brackets are thus explained: "An equal number of seats must be taken for the adjoining performances of 'Parsifal' and 'Lohengrin,' in order to keep the series complete. For 'Parsifal' alone applications can only be received for August 7 and 8. The performances commence at 4 P. M. (except 'Rheingold,' which commences at 5 P. M.) and terminate about 10 P. M., there being intervals of about an hour between each act."

The distribution of tickets will begin on March 1, though orders will be accepted from now on. A new scheme has been adopted to combat the activities of speculators: before the purchaser receives his tickets he will be sent a formula to sign, pledging himself to pay a fine of thirty marks (\$7.50) if he should dispose of his tickets to anyone else. When he returns the bond duly signed—and not till then—he will be sent his seat checks.

THE twenty-ninth Norwich festival, which was held a fortnight ago, was one of the most noteworthy yet held under the auspices of the Norfolk and Norwich Festival Association. The prize-winning choral composition in this year's competition was assigned a conspicuous position in the schedule, as a matter of course. It is a cantata entitled "Cleopatra," composed by one Julius Harrison, of Stourport, Worcestershire. The jury that passed judgment consisted of Frederick Delius, Samuel Coleridge-Taylor and Ernest Walker.

Two concerts a day—morning and evening—were given during the four days the festival lasted. The first day's programs were made up of Elgar's "Dream of Gerontius," and Tchaikovsky's "Pathetic" Symphony; Bach's cantata "Phœbus and Pan," Beethoven's Violin Concerto, with Fritz Kreisler as soloist, and some Wagner. Bach's "Magnificat," Dvorák's "Stabat Mater," and Mozart's Symphony in G Minor began the second day, followed in the evening by Elgar's "King Olaf," Debussy's "The Blessed Damsel," and Richard Strauss's "Death and Transfiguration."

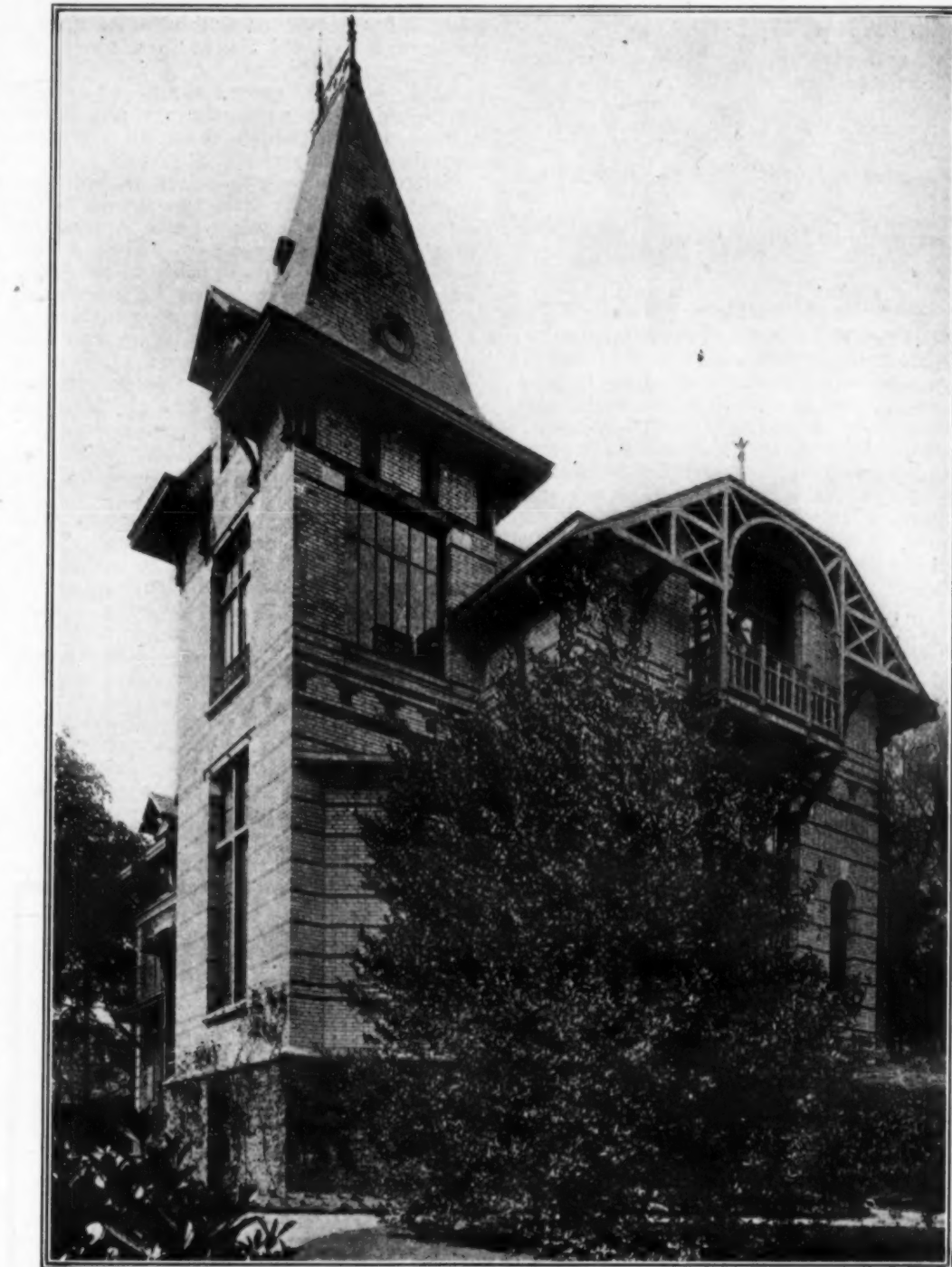
The first performance in England of Hugo Wolf's "Christmas Night," for solos, chorus and orchestra, was given on the third morning, when also Brahms's "Requiem," Elgar's "Enigma" Variations, and Sibelius's "Finlandia" figured in the program. In the evening the special festival work, "Cleopatra," was introduced, preceding Beethoven's Choral Symphony, Bach's "Praise Ye the Lord," and Tchaikovsky's Piano Concerto performed by Teresa

Carreño, who has been playing practically everywhere in England this Fall. The last morning was devoted to the good old festival stand-by "Elijah," and the series was brought to a close with the popular, miscellaneous concert prescribed by tradition.

NO OFFICIAL announcement is forthcoming as yet regarding the appointment of a principal for the new *Meisterschule* of composition at the Vienna Conservatory. Nor have definite arrangements been concluded for the violin department. Leopold Godowsky's acceptance of the di-

rectorship of the Master School of Piano Playing is all the committee has accomplished thus far.

Negotiations have now been opened with the renowned Sevcik for the violin school, while the latest composer to be approached for the other vacancy is Max Schillings, of "Der Pfeifertag" and "Moloch" fame. Engelbert Humperdinck, Richard Strauss and Max Reger all refused the position.



ALEXANDRE GUILMANT'S VILLA AT MEUDON

The celebrated French organist, Alexandre Guilmant, has been receiving messages of condolence from all parts of the world since the death of his wife, which occurred on October 23. At their Meudon home M. and Mme. Guilmant kept open house, and in the death of his wife the organist has lost the one through whose influence many of his public successes were made possible. For many years Mme. Guilmant was active in Paris's music world, and she it was that organized the Trocadero concerts given by her husband. She leaves three daughters, Mme. Cecile Sautereau, Mme. Pauline Aliamet and Mme. Marie Louise Loret, besides one son, Felix, who is a prominent artist in the French capital.

ford, the new basso, Irene Scharer, pianist, and several others.

BOTH as pianist and composer, Ernest Schelling has been making further propaganda in Europe for America as the parent country of notable talents. At the opening concert of the Coblenz Music Institute, under Willem Kess's direction, Schelling played his "Fantastic Suite" with orchestra, and also Beethoven's Concerto in E flat—the "Emperor"—winning a personal triumph. At the same concert this up-to-date German city heard Ludwig Thuille's "Dream Summer Night," for four-part women's chorus with solo violin and harp, Beethoven's Eighth Symphony, Wagner's "Siegfried" Idyl and small choral works by Brahms and Perez.

ADELINA PATTI is so considerate—she has now decided not to sing in London again during the next two years! From which we infer that her recent reappearance at Father Vaughan's Hall in Aid of Poor Children, in Albert Hall, was not another farewell appearance, after all. The great diva evidently has outgrown

ANOTHER American *Butterfly* is now fluttering about the German stage. The appealing Puccini opera has just been staged at the Municipal Theater in Mayence under the direction of Henry Hadley, the American composer, who is one of the resident conductors at that institution. This *Cio-Cio-San* is Marguerite Lemon, a lyric soprano not unknown in her home country. Can anyone explain why the name of the fickle American lieutenant is changed to Linkerton in the German translation?

GERMANY is displaying a surprising spirit of hospitality to French music and French artists of late. The more conspicuous of the novelties that first see the light in Paris now have a market in the Kaiser's country that was undreamed of a few years ago.

This Winter a series of special symphonic concerts will be given in Berlin devoted to the works of modern French composers. Claude Debussy, Gabriel Fauré, Charles Widor and Alexandre Guilmant, in turn, will conduct programs consisting principally of their own works. At the Fauré concert Rudolph Ganz is to be the soloist.

Félia Litvinne, the French dramatic soprano, appeared for the first time in Munich a few evenings ago. After offering sop to Cerberus by singing Schumann's "Dichterliebe" and some Beethoven songs, she introduced compositions by Alfred Bruneau, Casella and Georges Huë. Munich liked her, especially in the German songs.

LILLI LEHMANN has managed to lay aside a goodly competence during her long career in the opera and concert world, and as she has no children to make demands upon her purse, various institutions are profiting by her generosity. She has long been one of the most active supporters of the Mozart Museum in Salzburg. The German Stage Society is the beneficiary of her latest donation, as she has given it the sum of \$2,500, the interest on which is to be used to aid needy stage people.

CONCERTS of a week in Berlin—the first week of this month: Piano recitals by Leopold Godowsky, Alberto Jonas, Clotilde Kleeberg, Norah Drewett, Raoul von Koczalski, Dr. James Simon, Elsa Rau, Alfredo Cairati; song recitals by Julia Culp, Elena Gerhardt, Mme. Kirkby Lunn, Vernon d'Arnalle, Fanny Opfer, Ilona Durigo, Grete Hentschel-Schesmer, Charlotte Kimpel, Hertha von Schmidt; violin recitals by Franz von Vecsey, Elsie Playfair (the Australian violinist concerning whom a half-witted practical joker in Paris circulated a death rumor last Winter), Alfred Wittenberg, Margarete Rawack; joint recitals by Henri Marteau, violinist, and Ernst von Dohnanyi, pianist, now fellow-laborers in the task of rejuvenating the Royal High School of Music, and by Hedy Tracema-Brügelmann and Walter Schulz-Prisha; chamber music programs by the Philharmonic String Quartet and the Schnirlin-Szántó-Becker Trio; and an organ recital by Arthur Egidi, at which George A. Walter, the Hoboken tenor, sang two Bach arias, with flute obbligato, and the organist played Max Reger's Fantasia, Op. 52.

And these were not all. There were the usual three concerts of the Philharmonic Orchestra and a few more recitals as well. This was an average week of Berlin's music season.

WHAT with an Isadora Duncan, a Maud Allen, a Ruth St. Denis, an Adeline Genée and their numerous imitators, absorbing a considerable share of public attention, the art of dancing seems to have experienced a new birth. They are cropping up everywhere, these *dansesuses* with something new to say.

Munich is chatting over its afternoon coffee cups and its evening beer steins about the dancing of the Wiesenthal sisters three, Marguerite, Elsa and Bertha. Their repertoire consists of fragments from Beethoven, Chopin and Grieg; Schumann's "Carnaval," *Ländler* by Schubert and Lanner; waltzes by Strauss, such as "The Beautiful Blue Danube," and "Roses of the South," and finally, extracts from Massenet's "Manon." They have been especially successful with the "Manon" excerpts. J. L. H.

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WORK OF NATIONAL FEDERATION CLUBS

Board of Management Holds a Meeting in Grand Rapids— New Societies Join

MEMPHIS, TENN., Nov. 16.—Activity of the National Federation of Musical Clubs was reported by the press secretary to-day as follows:

The first meeting of the Queensborough Musical Society of Brooklyn, N. Y., for the season of 1908-09 was held at Kings Manor on Wednesday, October 28. The topic of the afternoon was "Life's Story in Music." Mrs. J. B. Henry was chairman of the day.

A delightful program of miscellaneous numbers was given on Friday, October 30, by the St. Cecilia Society of Grand Rapids. The program was in charge of Vera and Bess Bennett, and each of the participants acquitted herself with much credit. Vocal numbers were given by Henrietta Schneider, Mrs. Thomas McBride, Ethel Doyle, Nelle Roller and George Harold Clark. A piano selection was given by Emma Schneider and Josef Wosinski, a talented young violinist, played a Chopin Nocturne. Mme. Mary Hallock, a pianist, entertained with three numbers, and was enthusiastically received.

The Indianapolis Matinée Musical opened its season auspiciously with a recital by Klariisa M. Koons, of Muncie, Ind., soprano, and Edith Brown, violinist, of Indianapolis. Both of these artists have recently returned from music study with eminent masters of Europe. This first meeting of the season is "Guests' Day," and the largest audience in the history of the club was present. Mrs. A. M. Robertson, president of the Matinée Musical, is sectional vice-president of the National Federation, and is a valued member of that body.

The Amateur Musical Club of Chicago has given attractive programs in the Fine Arts Building of that city of October 12 and 19 and November 2. The concert of

October 12 was an active members' affair, and the following members assisted with the program: Mary Cameron, Madge Coe, Daisy Waller, Mrs. Furness Hatley, Mrs. Ruby C. Ledward and Mrs. Rose Gannon.

At the meeting of the Board of Management of the National Federation of Musical Clubs held in Grand Rapids on November 11, 12 and 13 much routine business was disposed of, and the work of the biennial meeting to be held in that city in May, 1909, was planned. Mrs. C. B. Kelsey, president of the federation, received the visiting officers on Wednesday afternoon, November 11.

The San Francisco Musical Club will resume active interest in the federation this Winter, and many reports of the work will be expected. Mrs. Lilla L. Boyle is the secretary of the 'Frisco Club.

The Eastern Section has among its newly federated clubs the Tuesday Musical of Pittsburg, Pa., Mrs. J. W. Marsh, president, and Mrs. F. W. McKie, secretary.

The department of philanthropy of the Beethoven Club of Memphis will entertain the inmates of the County Poor House on November 25 with a Thanksgiving program. Only simple ballads of a nature pleasing to the destitute inmates will be given, as the object of the work will be to entertain these hapless creatures.

NOLA NANCE OLIVER.

Sinsheimer Quartet Gives Concert

The Sinsheimer Quartet, consisting of Bernhard Sinsheimer, first violin; Michel Bernstein, second violin; Modest Altschuler, cello, and Jacob Altschuler, viola, gave a concert Sunday afternoon at the American Fine Arts Society, No. 215 West Fifty-seventh street, New York. The quartet played Mozart's D Major Quartet and Beethoven's C Major Quartet. Betty Askenasy, a young Russian pianist, appeared with the quartet in a selection by Ippolitow-Ieronow, which has never before been played in this country.

Marum Quartet to Resume Activity

Ludwig Marum, violinist, has returned to New York, and will take up again the work of the string quartet, with which he was for several years identified. The other members of it are Michel Bernstein, Jacob Altschuler and Modest Altschuler. Concerts will be given in Cooper Union, and at some theater on Sunday afternoons.

DEBUSSY FAVORS SHORTER OPERAS

Composer Says He Is Not in Sym- pathy with "The Huge" in Musical Composition

Recalling an interview he had with Claude Debussy, the French composer, Charles Henry Meltzer, reports in the *American* some interesting statements made by the eminent leader of the modern school of composition.

"They call me revolutionary," said he. "But I have invented nothing. At most I have presented old things in a new way. Nothing is new in art."

"My musical progressions, of which people speak so variously, are not inventions. I have heard them all. Not in churches. In myself."

"Music is everywhere. It is not confined to books. It is in the woods, in the rivers and in the air. Some are unable to perceive color in music. That, I suppose, accounts for the hostility of an American critic who, I hear, has been lecturing about me. Some can only appreciate what I may call line in music. They can perceive form, but not substance. I have no need to go to America, though, to find critics who dislike my music. Many in France have thought it infamous."

"Most things that are done in art are useless. Much is not worth doing," he continued.

"I am not quite sure that people want any more long works. I am not greatly in sympathy with the huge in music. In view of modern intellectual processes, operas in five acts are tedious. I don't mind owning that I think my own 'Pelléas et Mélisande' far too long. In which act? Oh, it is too diffuse generally. But that is the fault of the story."

"At present I feel drawn toward condensed forms of opera—works constructed on the same plan as 'Pagliacci' and 'Cavalleria Rusticana.' I am composing two new operas, both inspired by short stories of Edgar Allan Poe. The first is a one-act

arrangement of 'The Fall of the House of Usher.' The other, which will be in two parts, connected by an intermezzo, 'was suggested by 'The Devil in the Belfry.' I hope to have both works completed early in 1910. I shall not hurry."

"Besides these, I have planned a 'Tristan and Isolde'—but so far I have only made a few notes for it. Feeling as I do the danger of boring one's audiences with long works, I hesitate. A new 'Tristan.' It's a tremendous undertaking. Four acts, at least. Still I have not abandoned the idea."

Mrs. Sleight and Pupils Heard

Mrs. Elizabeth Clark Sleight and her pupils, Marie Le Rue and Albert Jagger, sang on Tuesday evening, November 10, at the Hotel Martha Washington, New York, for the building fund of the First Syrian Presbyterian Church, and again on Wednesday evening at a private musical at Bay Ridge, Long Island.

Gabrilowitsch's New York Concerts

Boston, Nov. 16.—Ossip Gabrilowitsch, the distinguished pianist, has just been engaged to appear as soloist with the Young People's Symphony Orchestra, New York, Frank Damrosch conductor, January 30, and also with the New York Symphony Orchestra, Walter Damrosch conductor, January 31. D. L. L.

The acquisition of Felix Vieuxville by Oscar Hammerstein this year completes the duplication at the Manhattan of the original Opéra Comique cast of "Pelléas et Mélisande."

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A dinner in honor of the new director of the Metropolitan Opera House, Signor Giulio Gatti-Casazza, and of Signor Arturo Toscanini, the new Italian conductor, will be given at the Hotel St. Regis, New York, on Sunday evening, November 22. The committee in charge consists of the following gentlemen: Walter Damrosch, chairman; Rudolph Schirmer, Thomas Hastings, Henry Seligman, Cesare Conti, Pietro Florida, John Drew, Howard G. Cushing, Lloyd Warren and W. A. Delano.

There will be about a hundred invited guests, among whom will be all the principal artists from the Metropolitan and Manhattan Opera Companies, the leading musical conductors of New York, Mayor McClellan, the presidents of the Metropolitan Museum, of the Museum of Natural History, of the Academy of Design, of Columbia University, the Chancellor of the University of New York.

The presidents of the Symphony Society of New York, of the Oratorio Society, the Philharmonic, etc., the directors of the Manhattan and Metropolitan Opera Companies and other gentlemen distinguished in the social, artistic and literary life of New York will attend.

HARTMANN GUEST OF HONOR

Von Ende Recitals Continue at Kate S. Chittenden's Institute of Music

On Thursday of last week Rudolph Polk gave the third in the series of five violin recitals arranged by Herwegh von Ende at the American Institute of Applied Music, No. 212 West Fifty-ninth street, New York, and again there was a large and appreciative audience interested in the work that is being accomplished in the violin department of this popular school.

The Violin Choir opened the program with an Andante by Spohr and closed it with an excerpt from "Lohengrin," both of which were played with commendable precision. The recital-giver offered Mozart's Concerto in A major, Vieuxtemps's Ballade and Polonaise, and Sarasate's "Faust" Fantasy. In all of these he displayed marked natural gifts, combined with a well-developed technique and admirable taste and style. He was warmly applauded by his many hearers.

On Friday afternoon Kate Chittenden, the dean, and the faculty of the school, held a reception at which Arthur Hartmann, the violinist, was the guest of honor. Mr. Hartmann had made his New York debut earlier in the afternoon at the first public rehearsal of the Philharmonic Orchestra, and it goes without saying that a great many people took advantage of this opportunity to meet him. Refreshments were served, and a short program was provided by Mr. von Ende's Violin Quartet, consisting of Kotlarsky, Josephine McMartin, J. Frank Rice and E. Hart Bugbee.

M. T. N. A. Convention

WASHINGTON, D. C., Nov. 16.—Preparations are being made in Washington for the meeting of the Music Teachers' National Association, which will convene here on December 28, 29, 30 and 31, at George Washington University. There are a number of members of this organization in the Capital City and an elaborate program is being prepared for the entertainment of the visitors. The Music Teachers' National

Association has been in existence thirty years. One of the features of entertainment will be a visit to the music department of the Library of Congress. W. H.

POLICE CHECK RUSH TO ENTER CONCERT HALL

Demonstration When Kneisel Quartet Plays for People's Symphony Auxiliary Club

So many people turned out to hear the Kneisel Quartet at the first concert of the sixth season of the People's Symphony Auxiliary Club, at Cooper Union, on Friday night of last week, that it was necessary for an extra detail of police to keep hundreds from trying to crowd into the hall after it was filled. The spectacle of hundreds of persons struggling, pushing and fighting to enter an auditorium where the program that attracted them consisted of Haydn, Bach, Beethoven and d'Albert told a story of a surprising love in New York's East Side for high class music, often in most unexpected quarters.

The truth is that the People's Symphony Auxiliary Club is doing a remarkable work of education on the East Side in New York, under the direction of F. X. Arens. The attendance last season grew with every performance, and if last Friday night's crowd was an augury of what is to be expected in the future it may be necessary for the People's Symphony Auxiliary Club to hire Madison Square Garden before its membership stops growing, if all the members are to be able to hear the concerts.

This year the chamber concert course will include, in addition to the usual features of modern and classical chamber music, a chronological survey of violin literature from Bach to the present day, in the same manner as the development of the sonata was taken up last season.

Bach's chaconne for violin alone was played by Franz Kneisel, who gave a fine display of his remarkable technique. He was recalled four times.

The quartet was as enthusiastically endorsed when they played Haydn's Quartet in E flat major, op. 33, No. 2; d'Albert's Scherzo from Quartet, in E flat major, op. 11, and Beethoven's Quartet in C major, op. 59, No. 3.

TINA LERNER'S RECITAL

Russian Pianist Plays for Teachers and Girls at Briarcliff

BRIARCLIFF MANOR, N. Y., Nov. 16.—Tina Lerner, the young Russian pianist, gave her first piano recital at Mrs. Dow's school for girls at Briarcliff, on November 10. Only a few artists appear during the season at this school, and many of the most successful of past years have played early engagements before the students and teachers. Tina Lerner, in her recital, proved herself a worthy successor of those who had preceded her. Her program, which was well arranged and of unusual merit because of the unhackneyed numbers, was played with beautiful tone quality and with abundant technique. The audience, which consisted of the twenty resident teachers and the 150 girls, applauded generously, and demanded many encores. E. G. D.

New Orchestra Plans Maturing

It was announced this week that Mrs. George R. Sheldon's plan to establish a new permanent orchestra in New York with Gustav Mahler as director and members of the Philharmonic Society as the basis of the organization is rapidly nearing completion. In all probability these plans will shortly be placed before the governing board of the Philharmonic, and if accepted the new orchestra will be assured. It is understood that the title, New York Philharmonic Orchestra, will be retained.

A SUGGESTION FOR THE OPERA HOUSES



Hy. Mayer in the New York "Times" (Copyright)

ALL IS NOT HARMONY

Singing Societies in York, Pa., in Discordant Dispute

YORK, PA., Nov. 16.—The York Oratorio Society and the Schubert Choir, the two big musical organizations of this city which about a year ago agreed to bury the hatchet and work harmoniously to make York a great musical center, are on the verge of open strife again.

The friction this time is caused by a decision of the Oratorio Society to sing Mendelssohn's "Walpurgis Night" and "Hymn of Praise" at its Winter concert in February. The Schubert Choir some time ago accepted an invitation of the Mendelssohn Choral Society of Philadelphia to participate in the Mendelssohn centenary celebration there. These two numbers are to be sung at the celebration, and the choir announced that it would rehearse them and afterward deliver them at its May festival.

The Oratorio Society has been requested to sing something else at its Winter concert; but by a vote taken at the last rehearsal the members decided not to comply with the request.

NEW TRIO PERFORMED

Composition by Edwin Grasse Given First Hearing in Brooklyn

The Grasse Trio, composed of Mrs. Robert Haven Schaufusser, pianist; Edwin Grasse, violinist, and Robert Haven Schaufusser, cellist, gave a program containing the fifth trio of Mozart, the César Franck sonata for piano and violin, and the second trio of Edwin Grasse, at the residence of Mrs. Aaron Field, Brooklyn, on November 16. This was the first performance of the second trio of Mr. Grasse, and it proved to be a work of much melodic charm and of more maturity than his first trio. Mr. Grasse, who has won many honors in his artistic work, is a player and a composer from whom much will be heard. The trio played with excellent ensemble and with musicianly feeling. E. G. D.

S. C. Bennett's Musicales

The first in a series of vocal recitals will be given in chamber music hall of Carnegie Hall on Tuesday evening, November 24. S. C. Bennett will be assisted by Harriet Behnee, Viola Bimberg, Mrs. Walter Hubbard and others. A general invitation has been extended to those interested in singing.

More Wüllner Recitals

Dr. Ludwig Wüllner, the German lieder singer, will give his second recital in Boston on November 24, and will give another New York recital on December 7, according to an announcement made by his manager, M. H. Hanson, on Wednesday.

SUNDAY CONCERTS PROHIBITED

Baltimore Clergy Protest and Police Refuse Permission

BALTIMORE, Nov. 16.—There will be no Sunday concerts at the Lyric. The Police Board refused to grant Manager Bernhard Ulrich's request for permission to give them. The president of the Police Board stated that the subject was thoroughly discussed by members of the board and they decided it best to refuse permits for the proposed Sunday concerts, as public opinion seemed to be against such an innovation. The clergymen were opposed to the plan.

Ivan Abramson's Italian Grand Opera Company closed a successful season at the Lyric Saturday night. The repertoire included "Aida," "Lucia di Lammermoor," "Il Trovatore," "Carmen," "La Traviata," "Cavalleria Rusticana," "I Pagliacci," "Rigoletto" and "Faust." The week of grand opera was a brilliant musical and social event. Bernhard Ulrich, manager of the Lyric, said the season had proved a financial success.

Emil Sauer, pianist, will appear as soloist with the Philadelphia Orchestra at the Lyric November 23. Enthusiastic interest is manifested in the appearance of this eminent artist.

Agnes Renehan, a graduate of St. Catherine's Normal School, has been appointed alto soloist at St. Patrick's Church. Miss Renehan succeeds Miss Avondale Gorton, who resigned to take up other work.

At a meeting of the United Singers of Baltimore, Theodore Hemberger, director, it was decided to contest for the first class city prize in the New York Sängerkongress next June.

The Music Lovers' Association, Fritz Gaul, director, is engaged in rehearsal every Sunday afternoon at Lehmann's Hall, and much progress is being made in mastering difficult selections. It is desired by Director Gaul to develop a symphony orchestra from the organization. The membership is continually increasing. Three lady violinists recently became members. They are Ethel Gwinn, Ella Kaufman and Mary Ethel Newman. W. J. R.

Mrs. Rider-Kelsey with Paur's Orchestra

Mrs. Corinne Rider-Kelsey will be the star attraction at the concerts of the Pittsburgh Orchestra in Pittsburgh this week, 20th and 21st. Mrs. Kelsey appeared several times with the Pittsburgh Orchestra last year, both in the home city and in other places.

Pearl Benedict to Sing in Boston

Walter R. Anderson has just closed another contract with the Handel and Haydn Society of Boston, for Pearl Benedict, contralto, to sing in the "Messiah." Three artists have been engaged by this society this season through the Anderson Bureau.

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PLAN NEW CONCERT HALL IN PITTSBURG

Agitation for Another Auditorium Now Assumes Definite Shape

PITTSBURG, PA., Nov. 16.—If indicated plans mature, Pittsburg is to have one of the finest hippodromes and music halls in the country. Max Faetkenheuer has for weeks been consulting with a number of business men in this city regarding the erection of such a building, and holds an option on a building site in the central part of the down-town section which will prove an ideal location for such a building.

Mrs. Carrie Louise Dunning gave a demonstration of the Dunning system of improved music for beginners this afternoon, at the home of Congressman W. H. Graham, on the North Side, which proved to be a very enjoyable affair. She will also lecture in Carnegie Lecture Hall on Wednesday evening, giving a demonstration of her methods at that time. The lecture at Congressman Graham's home was by invitation.

Mrs. May Marshall Cobb, who has appeared with the Boston Symphony Orchestra and who is now the soprano of the Shadyside Presbyterian Church, will sing at a recital to be given at the Nixon Theater, December 4, for the benefit of the Pittsburg Sunshine Children's Home.

Mr. and Mrs. Ellsworth Giles gave a recital at their home on Tuesday last, and four of Pittsburg's most prominent singers sang: Miss Lucille Miller, soprano; Mrs. Vida McCullough McClure, soprano; Miss Catherine Lingenfelter, contralto, and Miss Ida May Heatley, contralto.

Caspar P. Koch, city organist of the North Side, formerly Allegheny, gave his eight hundredth free organ recital last Thursday night at the North Side Carnegie Music Hall, and in honor of the occasion issued a souvenir program containing the list of compositions played by him during the last season, and also the soloists and musical organizations participating during the last one hundred recitals.

The Tuesday Musical Club gave its first recital of the season last Tuesday in the German Club. The next concert will be given November 24, and Mrs. James Stephen Martin will be in charge.

E. C. S.

INTEREST IN MUSIC IS KEEN IN AUSTIN, TEX.

Festival Association Is Busy Rehearsing for Concert Series—Newcomers Give Successful Recital

AUSTIN, TEX., Nov. 14.—There seems to be an unusual interest in local musical affairs this Fall. The Austin Music Festival Association is holding weekly rehearsals for the concert to be given about the middle of December, and also to perfect the chorus work in anticipation of the Spring festival. Prof. Edmund Ludwig is the musical director. The executive committee recently elected is as follows: Frank S. Taylor, Mrs. Robert Crosby, Dr. P. L. Windsor and Dr. H. C. Morrow.

Mrs. Jane Abercrombie, who, with her husband, Thomas Abercrombie, has come to Austin recently, gave a successful recital Thursday night in the University Auditorium. Prof. Ludwig was the accompanist. Mrs. Abercrombie has sung as prima donna with the Metropolitan English Grand Opera Company, and also in the May Festival of grand opera at the Cleveland Hippodrome. The Abercrombies have opened a studio on Seventeenth street.

The Matinée Musical Club held an enthusiastic meeting on Saturday afternoon. The following members participated in the program: Hope Mayfield, Grace Ketchum, Louise Pfaefflin, Mesdames Margaret Moore, Robert Crosby and Arthur Saft.

Julia McGehee Young has recently come to Austin to make her home with her brother, Dr. Stark Young, of the English faculty of the State University. Miss Young has proven quite an acquisition to musical circles, having been a piano pupil of William Mason, Godowsky, of Berlin, and Edgar Stillman Kelley.

G. M. S.

LECTURE-RECITAL BY TWO OHIO MUSICIANS

Herman Belling and J. S. Van Cleve Give Interesting Program of Romantic Music

FINDLAY, O., Nov. 16.—Dr. J. S. Van Cleve, of Cincinnati, and Herman Belling, of this city, gave an illustrated lecture-recital on November 6 in the high school auditorium. The subject was "Romantic Music."

The program, which contained compositions by the greater writers of the ro-



HERMAN BELLING

Ohio Pianist and Brahms Enthusiast

mantic school, was played by Mr. Belling, with technical ease, and with a complete understanding of the meaning of the various pieces. He is a pupil of Hans Huber, the Swiss pianist, and is a thorough and profound musician who has made an enviable reputation in this State. He is a Brahms enthusiast, and has made an extensive study of the works of this master. The pleasure of the performance was largely increased by the beautiful tone quality of the Mehlin piano, which was used on this occasion.

Dr. Van Cleve, the lecturer, is a well-known musician, and is a talker whose ability to hold an audience is great. His lecture-recitals, given with the assistance of various performers, have done much to raise the standard of music appreciation throughout Ohio.

People's Symphony Defended

In a letter to the New York Times, E. L. H. Meyer objects to the rather harsh criticism published in that paper's review of the first of the People's Symphony Concerts at Carnegie Hall, a week ago last Friday. Mr. Meyer writes:

Your critic seems to think that the organization has departed from its original intention, i. e., "to give opportunity to working people for an insight into the art by the avenue of the simpler works of the classic composers." By consulting the prospectus and books of the society we find that the object and purpose of the People's Symphony concerts is to educate and instruct music lovers, students and the multitudes who, not having sufficient means, never hear symphony music.

Mr. Meyer then points out that the society has been eminently successful in fulfilling this object, and all who are acquainted with the work that Mr. Arens and his associates are doing will agree with the correspondent's defense. He goes on to say:

Kotlarsky, the violinist, is a young boy, and considering that this was his first performance with the People's Symphony Concert, he played remarkably well and with great expression and feeling, especially in the second movement. He was called out several times, the audience wishing for more of his music.

In view of this fact, would it not have been fair to give him some encouragement instead of a "roast"?

Doesn't it appear to be another case of destructive rather than constructive criticism?

FIEDLER CHALLENGES BOSTON'S JUDGMENT

His Reading of Tschaikowsky's Sixth Symphony Shows New Phase of His Art

BOSTON, Nov. 15.—Conductors are usually judged by their handling of familiar works, and even then not according to some ideal standard, but in comparison with conductors previously heard in the same works. When a new man conducts the Sixth Symphony of Tschaikowsky, for example, people know more about him, or think they do, than if he presents a new work by Sibelius or Boche.

Thus Max Fiedler challenged the judgment of the Boston Symphony audience last night with the great "Pathetic." This symphony wears its heart on its sleeve; there may be an unusual interpretation of it, a good one, or a bad one; but such a thing as a misinterpretation of it is a psychological impossibility. There are depths here, but no hidden depths; it is all as openly exposed to the view as the Grand Cañon of Arizona, of which, by the way, except for its Russianisms, it might serve as an interpretation.

The colossal virility which marks Mr. Fiedler's work was infused by him into his interpretation of this symphony, and led him to give to the song theme in the first movement a tempo with which one might quarrel. But it was a satisfaction to hear the salient themes and motives throughout the movement speak out through the orchestral mass in the manner evidently intended by the composer, a manner certain and unequivocal. And since we have touched the question of tempos, it may be said that Mr. Fiedler began the allegro unusually slowly, the justification for which came later in the startling effectiveness of a hastening of the tempo toward the first climax. All this was perhaps not academic, nor strictly traditional, but it was telling.

No one could say of Mr. Fiedler's "Sixth Symphony" that it lacked character. The graceful second movement was taken as slowly as the law allows—perhaps a little slower.

In the wonderful third movement Mr. Fiedler fairly outdid himself, and roused the audience to the highest pitch of enthusiasm—of a Boston audience. The applause was prolonged. It is this third movement which has been constantly proving itself, as the years go by, the most remarkable of the four, and which Mr. Fiedler, upon its first performance here, proclaimed the weakest movement of the symphony. That this symphony is one of the wonders of the age is a truism scarcely worth repeating. But there is a certain obviousness about the first, second and fourth movements, a certain bluntness of statement which detracts from their wearing qualities. What Tschaikowsky says in these movements is true, undeniable—but it need not be said frequently.

With the third movement it is very different. Here an inexhaustibly fanciful art is displayed, of which one never tires. The other movements, by a too insistent emotional wear and tear, take something from us; this, despite its tragic implication, by sheer joyousness of its scintillant tonal artistry, adds something to us. We delight in this movement, while we acquiesce in the others. Mr. Fiedler's reading of it left nothing to be desired, and his interpretation of the last movement was broad and noble. Wealth of tone appears to be one of Mr. Fiedler's aims, and he obtains it, even at the cost of sometimes forcing the tone.

Mme. Marie Rappold was the soloist and sang the scene, "How Tranquilly I

Slumbered," from "Der Freischütz," by Weber, and three songs with piano accompaniment, "Allerseelen," by Strauss; "Das Veilchen," by Mozart, and "Ein Traum," by Grieg. Her voice was clear, and her singing spirited and fluent, and at its best in the Mozart. Mlle. Gerville-Réache had been announced for this concert, as was said in last week's letter, but the change was made too late to be included.

Other numbers on last night's program were "Three Dance Pieces from 'Cephalus and Procris,' Heroic Ballet," by Grétry, and Beethoven's "Egmont" Overture. The Dance Pieces, "Tambourin," "Menuet" and "Gigue" were arranged for concert use by Felix Mottl. They are charming as a Watteau picture, and as art, strike one as being equally good, or nearly so, which is saying a good deal. They served to bring out Mr. Fiedler's capacity for delicacy and served as well to quiet the nerves after the "Pathetic." The "Egmont" was rugged, strong and vibrant, and gained a rhythmic impulse under Mr. Fiedler's touch, beyond that ordinarily associated with it except in the whirlwind at the end.

The program of the two hundredth Apollo Club concert on Monday, November 9, has already been given in these columns, and an account of the general love-feast which this anniversary proved to be. The chorus was splendid in tone and precision. Geraldine Farrar was warmly welcomed and gave keen pleasure to the great audience which packed Symphony Hall, not only by her singing, but by her gracious personality as well. Her informality in playing her own accompaniments for her encore songs, put the audience in a holiday mood. For encores she sang an unpublished "Rondel de l'adieu," by Isadore de Lara, the "Lass With the Delicate Air," by Dr. Arne, and a song by Leoncavallo. Her other songs were accompanied, and well accompanied, by her fellow-townsmen, Mr. Grant Drake.

Clarence Wilson, baritone, who sang one of the solo parts—Miss Farrar taking the other—in the Greek War Song, by John Lund, should be heard more often. His voice and temperament are in every way large caliber, and his delivery is dignified and broad.

Isadora Duncan was obliged to disappoint her Boston audiences through having hurt her foot in a rehearsal in New York, but will appear at the end of the month.

ARTHUR FARWELL.

ORCHESTRA WANTED TO SEE

For Once the Musicians Betrayed Interest in the Play on the Stage

Most men who work in orchestras get rather used to the play which is going on on the stage just above them, and it is seldom that they show interest. Even if it is the first night the players of music are apt to show very little interest in the players or plays, because they have heard it all in dress rehearsals, and furthermore the average musician is rather indifferent to that sort of thing.

It was a surprise therefore at the opening performance of a play in a New York house recently to see the members of the orchestra popping up at some particularly funny situation to see what it looked like on the stage. Furthermore, it was not an entirely new piece, but the return of one that had opened two years before. The musicians, who must have heard the funny lines and must have seen the amusing situations at the rehearsals, were so anxious to see what was going on on the stage that the leader had to rebuke two or three of them.

One man who has been to theaters in the city a great deal said he never before had seen anything like that.—New York Sun.

Alexis Davidoff's opera version of Hauptmann's "The Sunken Bell" had its first performance at the Mayence Municipal Theater recently.

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PHILADELPHIA OPERATIC SOCIETY AGAIN PRESENTS "LES HUGUENOTS"



Carl H. Robinson as "Nevers"

PHILADELPHIA, Nov. 16.—The Philadelphia Operatic Society last Tuesday evening scored another success with the second production of "Les Huguenots." While there were many vacant seats at the Academy of Music, the attraction was witnessed by about 1,800 people who thoroughly enjoyed the entertainment, a very praiseworthy interpretation of Meyerbeer's spectacular opera.

The cast of principals was completely changed except in two instances, Frederic G. Rees and Frank M. Conly again taking the rôles of *San Bris* and *Marcel*, respectively. The voice and acting of the lat-



Adele Fabiani as "Valentine"

ter were one of the chief delights of the evening.

It would surprise no one to find Mr. Conly leaving the amateur for the professional field. His voice is a rich, deep bass. He has had considerable stage experience and is in full command of himself, his movements being at all times graceful and devoid of anything smacking of stage fright.

During the performance of "Les Huguenots," a thief tried to enter one of the dressing rooms. Madeline H. Hood, a member of the Society, being a little tardy in changing her costume, discovered him endeavoring to get through a window. She



Elsie North Schuyler as "The Queen"

shrieked and ran downstairs. An attendant hurried to the room, but the fellow had fled. At a performance by the Society last season the cloak room of the members was visited by a thief who was well rewarded for his trouble. It is thought the same fellow returned last Tuesday, for he had well timed the opportunity for intrusion when the opera was at its height.

Old Dan Cupid was an intruder at the first performance of "Les Huguenots" Thursday evening, November 5. Rhea Dean, of the ballet, reported somewhat later than the other members of the Society. She quickly donned her costume,



W. H. Pagdin as "Raoul"

did all the dancing that was required of her and disappeared. The reason for her lateness and hurry to depart has just come to light. Cupid stopped her on the way to make her the bride of Frederick Allen Palmer, prominent in social circles in West Philadelphia. They were married at a minister's house an hour before the performance started. Her husband accompanied her to the Academy, took a seat in the audience, was more enthused than ever over her dancing and hastened away with her before the last act was finished. The honeymoon trip was enjoyed before Mrs. Palmer had to appear at the second performance, a week later. S. E. E.

AN IMPRESSION OF ALBERT SPALDING, THE VIOLINIST

"He Is Interested in the Criticisms of His Playing. His Interest Is Not that of Some Players, Who Await the Verdict of the Critics with . . . Nervous Apprehension, but Is Rather a Naive Interest in What People Say in Regard to Work Which He Knows Is Good."

A man's playing is interesting to the public in just so much as it displays originality, and originality is really individuality, the influence of character upon artistic expression. An artist's playing does not necessarily acquaint one with his character, neither does a knowledge of his character inform one as to his playing; but a knowledge of both may make possible some fairly accurate conclusions as to the personality and the possibilities of a given person.

I heard Spalding at his début. His playing impressed me as that of a young man, emotionally, but as that of a mature thinker, so full was it of certainty and assurance. There was no hesitation in his attacks, no negative qualities in his playing; it was positive, frankly assertive, but backed up with a forcefulness which denoted a thoughtful, rather than an opinionated, cast of mind. He impressed me as a player who has made good in the externals of his art, but who has yet to battle for his emotional independence.

I saw him in his room at the hotel and talked intimately with him. Though a half-hour's talk, and the stereotyped furnishings of a hotel room cannot furnish much index to a man's character, yet with one so open, so genuine and so frank as Spalding, a decided impression can be gained even with so little aid.

As I waited for him I examined the room, to find, if I could, a personal note in the surroundings. I found it in a few books, not the hotel collection in the room, but a few well-thumbed copies, among them some of the Latin classics, Charles Lamb's "Essays," Walter Pater's "Greek Studies," a life of Beethoven, a few of the more classic French works; a collection betraying a serious and intellectual trend of thought, which was made more apparent by his conversation.

He is a ready talker, though not a flip-



Mr. Spalding Is a Lover of Out-of-Door Recreation

pant one, whose interests are so varied and whose fund of information on all subjects, is so broad that he never lacks for a topic of conversation. He is suave and tactful, and yet young and genuine enough to be interested, even in an interviewer.

He is interested in the criticisms of his playing. His interest is not that of some players, who await the verdict of the critics with trembling and nervous apprehension, but is rather a naive interest in what people say in regard to work which he knows is good. Honest and sincere in that work, he can conceive of no reason why he should fear criticism; he expects equally honest and sincere consideration of his efforts. My final impression was that he had considered well his work and had planned his future intentionally and carefully; this done, he was willing to await the results with a sure faith in the eventual outcome.

As yet his breadth of education has been confined to breadth of thinking; he has still to learn many of the practical things of life. He has been too much sheltered from the unpleasant and disagreeable to have gained a varied and practical knowledge of things as they are, but with his solid foundation of character and education he can approach these problems, and face the dispelling of some of his illusions, with confidence. No young musician, within the scope of my acquaintance, has a better opportunity to make of himself an artist of intellectual and emotional breadth. I firmly believe that in Spalding we have one of the greatest violinists this country has yet produced; the next few years will prove this. A. L. J.

Lhévienne's Second Program

At Josef Lhévienne's second piano recital on Saturday afternoon in Carnegie Hall he will give the following program:

ToccataSchumann
Sonata, F minorScarlatti-Tansig
Pastorale varieMozart
Momento CapricciosoWeber
Variations, Op. 88Rubinstein
Nocturne, G majorChopin
Mazurka, Op. 59, No. 2Chopin
Study, B minor, Op. 25Chopin
Etude de ConcertLiszt
Blue DanubeSchulz-Evler

Smetana's "Die verkaufte Braut" was revived recently in Leipzig.

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Chaminade Creates Sensation at Her Cincinnati Appearance

Over a Thousand People Turned Away From Grand Opera House—
Bellstedt Concerts Begin on Sunday—Theodore Bohlmann
Gives Illustrated Lecture

CINCINNATI, OHIO, Nov. 16.—Chaminade has come and gone, and although it was to be expected that the distinguished composer would be greeted by a large audience, certainly no one anticipated the unprecedented demand for tickets. The Grand Opera House Thursday afternoon was filled to the doors, every seat in every box was taken, chairs were placed in the orchestra pit, every standing room ticket permitted by the police regulations was sold, and at a careful estimate 1,000 more tickets could have been easily disposed of for this concert.

When Mme. Chaminade came on the stage she was greeted by enthusiastic and prolonged applause. The audience which heard Chaminade in Cincinnati was, of course, to a large extent composed of the regular Cincinnati concert-goers, but there were also many in the crowd who do not regularly attend musical affairs in Cincinnati, and the box office records show that a great many people attended from towns within a radius of 100 miles—Chaminade admirers who were glad of this opportunity to hear the great composer at the piano and enjoy a program of her compositions. If there was a sameness in an entire program of her compositions, the audience gave no evidence of weariness, and everyone seemed intent upon the interpretations given by the composer. The assisting artists, Mlle. Yvonne de St. André and Ernest Groom, were well received.

Sunday afternoon, November 22, will mark the opening of the Popular Concerts in Music Hall under the direction of Herman Bellstedt, Jr.

On the evening of November 23 Wilhelm Kraupner, of the Conservatory of Music Faculty, will give an opening recital at Conservatory Hall.

An enjoyable affair at the Conservatory of Music on Monday night last was an illustrated lecture on the early English Composers for the Pianoforte, by Theodore Bohlmann. Mr. Bohlmann's lecture was given informally for the senior class, the occasion being the first open meeting of the class.

Hougaard Nielsen, one of our most gifted Cincinnati tenors, will fill an engagement during the latter part of November in Lawrenceburg, Ind.

Cincinnati musicians were greatly surprised this week upon learning that Joseph Schenke, known for many years as the best tenor in Cincinnati, and in whom Mme. Schumann-Heink has taken much interest, will soon return to Cincinnati, and resume his activities in local musical affairs. Mr. Schenke left only a few weeks ago with Mme. Schumann-Heink and party for Germany, where he appeared with success in Frederick Converse's oratorio, "Job." It is learned that Mr. Schenke was offered a seven years' contract with the Berlin Opera Company, but for personal reasons decided that he would not place himself under obligations for this length of time.

Mrs. Dolores Reedy-Maxwell, contralto, well-known among New York church singers, has been engaged for the orchestra concert in Music Hall on the afternoon of December 13. Mrs. Maxwell's reputation has preceded her and local concert-goers will look forward to her coming with great pleasure. F. E. E.

BIG AUDIENCE FOR BLOOMFIELD-ZEISLER

Chicago Recital of Distinguished
Artist Brings Out Many
Music Lovers

CHICAGO, Nov. 16.—Fannie Bloomfield-Zeisler, the American pianist, gave her annual Chicago recital in Orchestra Hall on November 15 under the direction of F. Wight Neuman. The announcement that she expects to spend the next two years abroad concertizing gave added interest to the performance and aided in attracting a large and fashionable audience.

She has lost none of her old power of delivery and has gained in technic since her last hearing here. She played with dash and brilliancy and a charming tonal color in the modern compositions and with an appreciation of the breadth and dignity of the contents of the classic numbers.

The program, which follows, was augmented by a large number of encores:

Gavotte and Variations, Rameau; "La fleur ou la tendre Nanette," Couperin; Papillons, Schumann; Fantasia op. 49, Nocturne op. 27, No. 2, Fantasia-Impromptu op. 66, and Ballade op. 47, Chopin; Prelude No. 1, Debussy; Prelude op. 52, No. 3, Saint-Saëns; Divertissement, Godard; and the Pabst paraphrase on themes from Tchaikovsky's "Eugen Onegin."

C. E. N.

ST. LOUIS ORCHESTRA IN OPENING PROGRAM

Augmented Organization Plays
Well Under the Baton of
Conductor Max Zach

ST. LOUIS, Mo., Nov. 16.—The St. Louis Symphony Orchestra opened its season here on November 12 before a good, though not a crowded, house. The program, which was not a severe one, was well performed; the principal composition was Charpentier's Suite "Impressions of Italy."

This composition attracted considerable attention here because it was being performed for the first time in this city and was given an excellent rendition by the orchestra. The orchestra, which has been augmented by the addition of new strings, and another French horn, acquitted itself with great credit under the direction of Max Zach.

The soloist of the concert was Mme. Jomelli, of the Manhattan Opera, who sang well and pleased the audience as well as any of the great soloists who have been here.

The popular Sunday concerts began yesterday in the Odeon and attracted the usual number of genuine music lovers.

The Morning Choral Club at its first members' recital on Thursday, November

19, had the Olive Mead Quartet, and the members are to be congratulated upon having brought here so big a card. This quartet is easily the best that has ever been heard here, and there is no approach to its excellence in what has been seen or heard before in that line.

Walter Damrosch will give a lecture-recital on December 2 at the Wednesday Club; the subject will be "Pelléas and Mélisande." The public, which still remembers the Wagnerian lectures of Mr. Damrosch, will undoubtedly flock to this recital, and the patronage will not only include music lovers, but many of the fashionable world. E. H.

CHAMINADE WARMLY GREETED IN SOUTH

Kentucky Audience Applauds Noted
Composer—Louisville Musical
Plans Announced

LOUISVILLE, KY., Nov. 16.—The engagement of Mme. Cecile Chaminade at Macauley's Theater on the night of November 9 was a most brilliant musical and social event. The theater was filled with a representative audience of musical enthusiasts and the welcome extended to the artists was of true Kentucky warmth. The program was of course made up of the works of Mme. Chaminade entirely, and they were most artistically given by this greatest of women composers, assisted by Mlle. Yvonne de St. André, soprano, and Ernest Groom, baritone.

The first Oratorio Society concert of the season, under the direction of R. Gratz Cox, will take place on or about December 17, at the Methodist Temple. Mozart's Requiem Mass will be given with a chorus of two hundred voices, the Louisville Symphony Orchestra, the big organ and the following soloists: Flora Marguerite Bertelle, soprano; Virginia Schefer, contralto; Dwight Semple, tenor, and William Beard, of Chicago, bass.

Isadora Duncan Dances Again

Isadora Duncan, assisted by Walter Damrosch and the New York Symphony Orchestra, appeared a second time at the Metropolitan Opera House, New York, in a Saturday matinée, on November 14. The music was that written by Gluck for "Iphigénie en Aulide," and seemed to have been written for just such dancing, for the ensemble was perfect. Miss Duncan is more successful in this music than in that of Beethoven, which is, after all, real symphonic music. The charm of Miss Duncan's dancing was enough to draw an audience that packed the house to the roof, and which applauded at every opportunity, and there were many.

Thomas Orchestra Program in Chicago

CHICAGO, Nov. 16.—The concert of the Theodore Thomas Orchestra on November 10 brought as a program a Bach Fugue, the Schumann C Major Symphony, an Elgar Suite, Hugo Wolf's "Italian Serenade" and the Caprice Espagnol of Rimsky-Korsakoff. The program was well played, and, because of its skillful arrangement, held the attention of the audience to the end.

The Peabody Recitals

In the recitals scheduled for the Peabody Conservatory of Music in Baltimore, the dates of Alexander Petschnikoff and Ossip Gabrilowitsch will be December 4 and 11, respectively.

MINETTI QUARTET IN SAN FRANCISCO

Local Organization Makes Its
First Appearance This
Season

SAN FRANCISCO, Nov. 14.—The Minetti String Quartet made its first appearance this season in the past week in Haydn, Bach and Beethoven numbers. This quartet holds a peculiar place in the music of the city by reason of its uncompromisingly artistic aims. The founder, Giulio Minetti, is assisted by Hans Koenig, concertmaster for the late Fritz Scheel in 1903 in Philadelphia, Charles Heinsen, a master of the viola, and Arthur Weiss, who composed the music of the last Bohemian Club music-drama.

The program was the Haydn Quartet in D Major, Op. 20, No. 4; the Beethoven Quartet in F Major, Op. 18, No. 1, and a Bach Trio for two violins and piano, Mrs. Marie Stoney assisting.

The Pasmore Trio—violin, cello and piano—appear in the coming week in two chamber concerts. The numbers are: Boëlmann's Symphonic Variations for cello; the Beethoven Trio, Op. 1, No. 1, and the Tchaikowsky Trio in A Minor. Since their last concert this trio has met with great success in Los Angeles. Mary Pasmore was a pupil of Sauret during the past three years, while her sisters, Suzanne and Dorothy, studied under Xaver Scharwenka and Anton Hekking, respectively.

Among the new comers to make their home in San Francisco are Donald Maclean, who returns from three years' study in Paris, and Henri Etlin, a young Parisian, who received first prize for the piano at the Paris Conservatory, being a favorite pupil of Diemer with the advantage of study under Mathias, disciple of Chopin. Hother Wismer, the violinist, has returned from Europe, where he spent an entire year at Brussels under César Thomson and Ysaye.

Emilio de Gogorza has been welcomed here this week with the enthusiasm that is the artist's reward as well as with the crowded houses that bring joy to the manager. H. C. T.

Making Progress in Europe

PARIS, Nov. 6, 1908.
To the Editor of MUSICAL AMERICA:
Paris promises to be interesting musically this year.

I want to tell you how delighted I have been with the progress MUSICAL AMERICA is making in Europe, in the estimation of the public. I hear continual evidence of appreciation, both directly and indirectly, and really I think you have been both courageous and wise in your creation of the paper, for it surely has won out gradually but very positively, over those black-mailing publications whose monopoly it frustrated in the first place.

No doubt you have been told this often enough, but still you probably cannot hear it too frequently. Sincerely,

LOUISE LLEWELLYN.

Philadelphia Orchestra Program

PHILADELPHIA, Nov. 16.—The Philadelphia Orchestra, Carl Pohlig, director, played the Pastoral Symphony of Beethoven, Charpentier's "Impressions of Italy" and a concerto for strings and wood-wind by Handel, at its last concert on November 10. The works were well rendered, and the concert was interesting.

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OPENS MINNEAPOLIS ORCHESTRA'S SEASON

Concert Under Emil Oberhoffer's Direction With Mme. Nordica as Soloist

MINNEAPOLIS, Nov. 16.—The Minneapolis Symphony Orchestra opened its sixth season Friday evening, and began as well the musical season of Minneapolis.

Not only was the usual seating capacity of the great auditorium filled, but ninety chairs had been placed in the orchestra pit and yet over four hundred persons eager to hear the orchestra and the noted soloist, Mme. Lillian Nordica, were turned away.

The orchestra has been enlarged and now numbers seventy members and the work at the opening concert, which is always a trying one, indicates that it will do better than ever this season.

The cordial manner in which Emil Oberhoffer, the conductor, was received when he made his first public appearance this season was an appreciation of what this one man has done for music in the city.

Beethoven's Symphony in A, No. 7, was given a beautiful reading. Wagner's "Meistersinger" overture, brilliantly played, opened the program. Liszt's strange and weird work, "The Battle of the Huns," was given with fine regard to its dramatic effects which were further accentuated by the most excellent work of Hamlin Hunt at the pipe organ. Mr. Hunt, who is one of the leading organists in the Northwest, is the official organist of the orchestra.

Mme. Nordica, always a favorite with Minneapolis audiences, was warmly received and in good voice and spirits, graciously responding to some of the numerous recalls. Beethoven's "Ah! Perfido" and Isolde's "Liebestod" were superbly sung. Mme. Nordica also gave a group of songs with piano accompaniment with her delightful artistry and charm.

The Symphony Orchestra will resume its popular Sunday afternoon concerts again this season, though they will be given every alternate Sunday instead of every Sunday, as last year.

The first concert will take place November 22 with Mme. Jennie Norelli as soloist.

PITTSBURG ORCHESTRA GIVES SECOND CONCERT

Campanari as Soloist Earns an Ovation—A Beethoven Work New to the Smoky City

PITTSBURG, Nov. 16.—The second of the series of concerts given by the Pittsburgh Orchestra last Friday night and Saturday afternoon at Carnegie Music Hall attracted large audiences, Giuseppe Campanari being the soloist. He sang Buzzi-Pecchi's bombastic "Gloria a Te," and received thunderous applause. His rendition of the "Toreador" song brought him the ovation his work merited. Mendelssohn's beautiful Scotch Symphony was perhaps the most delightful feature of the orchestra program, the interpretation by Director Emil Paur being of a superlative order. The opening number was the "Dedication of the House," one of Beethoven's great overtures, never before heard in Pittsburgh.

The Oakmont Musical Club is the name of a new organization organized last week at Oakmont, a suburb of Pittsburgh. The officers are Mrs. Helen Biederman, president; Miss Mary Lee Paul, secretary and treasurer, and Dr. Stanley Ekee, choral director. E. C. S.

Mr. Stevens's Fields of Activity

BOSTON, Nov. 16.—In an article used in the last issue of MUSICAL AMERICA about the successful work of Charles B. Stevens one of Boston's prominent teachers, it was inadvertently stated in the head line that more than one thousand Boston singers have received training under Mr. Stevens. Mr. Stevens has taught over one thousand singers covering a period of twenty-three years, only eight years of which he has spent in Boston. The previous fifteen years were spent in Detroit. D. L. L.

MR. CZERWONKY WINS APPROVAL IN BOSTON

Violinist, Formerly With the Symphony Orchestra, Gives a Notable Recital

BOSTON, Nov. 16.—Richard Czerwonky, who was last season second concert master of the Boston Symphony Orchestra, and who appeared with such pronounced success in recital in Boston last season, gave the first of a series of recitals in Steinert Hall last Wednesday evening. Mr. Czerwonky's program included: "Sonata in A," Handel; "Fantasia Appassionata," Viouxtemp; "Adagio," Viotti; "Zefir," Hubay; "Alla Polacca," Scharwenka, and "Airs Hongroises," Ernst.

Mr. Czerwonky won hearty applause from an audience of good size which fully appreciated his brilliant interpretation of the numbers on his program. Speaking of the recital Louis C. Elson had the following in part to say in his criticism in the Boston Advertiser:

"It means something in our musical evolution when a violin virtuoso of the quality of Mr. Richard Czerwonky takes up his residence in our city. The impression which he gave to us in previous performances was intensified.

"The program began with Handel's Sonata in A, a work which was in the old-fashioned mould, when the sonata was more of a suite than it became in more classical days. Mr. Czerwonky went through this ordeal very finely and gave a breadth and purity of tone and phrasing that proved him more than a mere virtuoso. In this older and purer school the tricks of virtuosity are conspicuous by their absence. It is all straightforward violin playing, even the pizzicato being avoided. It was performed in a manner that proved Mr. Czerwonky a splendid master of his bow arm."

Mr. Czerwonky was born in Germany in 1886, is a pupil of Burmester, Florian Zajic, Moser and Joachim. Three times he won the Mendelssohn prize and also the Joachim prize. He has played several times as soloist with the Berlin Philharmonic Orchestra with gratifying success and has appeared successfully in the important musical centers of Europe. Last year Mr. Czerwonky formed the Czerwonky String Quartet, which will give a series of recitals this season in Steinert Hall, December 9, February 10 and March 24. Mr. Czerwonky's next recital will occur Wednesday evening, January 27. D. L. L.

PERMANENT OPERA FOR CHICAGO

Definite Announcement Regarding Mr. Rabinoff's Plan Expected Within a Week

Max Rabinoff, Chicago's well-known operatic promoter, who is giving all his time and attention to prosecuting the plan to establish a permanent opera house and home company in the Windy City, was in New York this week. His project has the support of a formidable list of wealthy Chicagoans, and it is expected that a definite announcement regarding his plans will be made within a week.

It is known that the Metropolitan Opera management of New York has manifested an interest in the Chicago project, and it is expected that the extent of this interest will be one of the important features of the forthcoming announcement. A site has been secured, and if present plans go through, building operations will be begun within a month.

Manuscript Society Elects Officers

The Manuscript Society of New York held its adjourned annual meeting on November 17, in the studio of Addison F. Andrews in the John Church Company building. The following officers were elected: F. X. Arens, president; Addison F. Andrews, vice-president; Dr. J. Christopher Marks, second vice-president; F. W. Riesberg, secretary and treasurer; Gustav L. Becker, librarian. The first meeting of the year will be held next month.



RICHARD CZERWONKY

Boston Violinist Who Gave a Recital in That City Last Week

DAMROSCH PLAYERS GIVE MOZART MUSIC

Large Audience Enjoys Performance at Carnegie Hall on Sunday Afternoon

Walter Damrosch and the New York Symphony Orchestra gave a program devoted exclusively to the music of Mozart in their last Sunday concert in Carnegie Hall, New York. The program, which was so varied in arrangement as to avoid monotony, contained the overtures to "The Theatre Manager," "Bastien and Bastienne," "The Magic Flute" and "Don Giovanni," two movements from the G Major flute concerto, a larghetto from the clarinet concerto, a divertimento for flutes, trumpets and kettledrums, and the "Jupiter" Symphony.

The orchestra, which numbered only fifty men for this concert, was in fine condition, and performed the polished music of Mozart with neatness and finish. Mr. Barrere, the flute soloist, added to a natural beauty of tone a most musicianly style of phrasing, and gave great pleasure to the large audience.

SPALDING AT "SUNDAY POP"

Young Violinist and Other Artists Give Best Program of Season

The artists who appeared at the seventh of Hermann Klein's Sunday Popular Concerts at the German Theater, New York, were Frieda Langendorff, Franklin Lawson, Albert Spalding, Alfredo Oswald and Darbshire Jones. The audience was the largest of the season, and had evidently come to hear Spalding, the young American violinist, for they gave him a most enthusiastic reception both before and after his playing, and almost broke the rule of "no encores."

Aside from his solo numbers, which included the "Devil's Trill" Sonata of Tartini, the Beethoven Romance in F and the Paganini-Nachez Octave study, the violinist joined with Alfredo Oswald, pianist, and Darbshire Jones, cellist, in two movements of the Saint-Saëns Trio, which was well played.

The solo work of the pianist and cellist proved them to be excellent artists. Frieda Langendorff and Franklin Lawson sang groups of solos and a duet, all of which were thoroughly enjoyed by the audience.

Mme. Langendorff's work fully justified this singer's temporary secession from opera to fill concert engagements. Hers is a voice of beautiful timbre and she uses it with all the skill of the consummate artist that she is.

NEW PHILHARMONIC MAKES ITS DEBUT

Resurrects Strauss's "Thus Spake Zarathustra" to the Displeasure of Some Patrons

The Philharmonic Society of New York opened its sixty-seventh season with a pair of concerts on Friday afternoon and Saturday evening in Carnegie Hall. Arthur Hartmann, the American violinist, was the soloist.

The program contained no novelty and had for its principal orchestral offering Richard Strauss's tone poem, "Thus Spake Zarathustra." Schumann's "Manfred" overture and Bach's famous organ toccata in F, arranged for orchestra by Heinrich Esser, a famous Viennese conductor, completed the list.

Wassily Safonoff, who is entering upon his third season as director, faced a reorganized body of musicians and a marked improvement was noted in the wind choirs. The Strauss number, which appeared for the first time on a Philharmonic program, was, perhaps, an unfortunate offering as a *pièce de résistance*. This composition is an effort to carry music into a realm where no music may enter and retain a sane form and content, and while it is interesting as an example of the possibilities of scoring, it is not of enough musical value and dignity to form the central figure in a program. The audience evidently did not appreciate this experiment with their musical taste, for they quite forgot to applaud with their usual enthusiasm. The rest of the program was well received.

Arthur Hartmann played the seemingly inevitable Saint-Saëns concerto in B minor, and in spite of its many previous renditions during the present season, invested it with a new beauty and continuity of interpretation. His technique is sure and facile and his tone warm and expressive. The critics of two New York papers commented upon his playing as follows:

He produced a tone of poignant beauty and expressiveness not large but good. His accomplishment in the technique of the instrument is thorough, his fingers are accurate, his bowing firm and elastic. He found the right style for the interpretation of this work, the one elegance and grace and unaffected sentiment, the finish and the ease of utterance upon the instrument. His playing was most warmly appreciated.—N. Y. Times.

It was a beautiful task, and Mr. Hartmann performed it beautifully and well, restoring the lovely contours of the concerto's melodies, filling them with generous warmth, and satisfying the taste and judgment of the connoisseurs of violin playing in the audience.—N. Y. Tribune.

TECKTONIUS IN NEW YORK

American Pianist Opens New Studio in Fifth Avenue

Leo Tecktonius, the American pianist who has been touring the Middle West, has returned to New York, where he has established his residence-studio in the St. Mark Building, No. 434 Fifth Avenue. On Sunday night of next week he will give a reception and musicale in his new studio.

Mr. Tecktonius will divide his time between concert work and teaching this season, his former pupils having already availed themselves of the opportunity to resume their studies under him. Present indications point to a large class of newcomers, also. During the holidays Mr. Tecktonius will make a two-weeks' tour through Ohio, Indiana and Wisconsin, and his plans for the latter part of the Winter include another recital at the Plaza.

QUARTET CLUB SINGS

Brooklyn Organization Appears in a Long and Varied Program

The Brooklyn Quartet Club, Carl Fiqué director, gave a concert in Sängerbund Hall, Brooklyn, on November 15. The offerings of the club consisted of compositions for men's and women's voices and mixed chorus. Both choruses contain excellent material and sing with taste and expression. They were assisted by the Manhattan Male Quartet, a string orchestra, and Alma Webster-Powell, whose voice was heard to excellent advantage. There was a large audience present.

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LILLA OORMOND CONTRALTO



The Women's Symphony Orchestra of Los Angeles will open its season December 1, having as its soloist Adela Verne.

J. S. Duffus, a young tenor well known in Detroit musical circles, has left that city to join the Fritz Scheff Opera Company.

Emil Onet, of St. Paul, the voice teacher, has returned from Paris, where he spent the Summer.

Agnes Quinn has been engaged as solo soprano at Trinity Episcopal Church, Tacoma, Wash. Charles M. Sherman continues this season as choir director.

"The Sleep of Peace" and "Good-Bye, Summer," words by Mrs. Agnes Lockhart Hughes, of Seattle, have been set to music by Frank Lynes, of Boston.

Sallie Leake, a talented young pianist of Memphis, left last week for New York City, to continue her studies with Rafael Joseffy.

Dr. Rhys-Herbert, the composer, has returned to St. Paul after a Summer spent in England and Wales. He sold several manuscripts to English publishers.

One of the latest undertakings of the University of Toronto is the formation of a university orchestra. Harold Meir, an Osgoode man, will act as conductor.

Kurt Mueller, director of the Klindworth Conservatory of Music, Atlanta, Ga., will give a piano recital in Cable Hall, that city, on November 19.

Mrs. Charles Reinhardt, of Seattle, a clever violinist, has gone to Portland, Ore., to study violin with Henry L. Bettman for a few months.

W. R. Hedden, warden of the American Guild of Organists, installed last week two new chapters of the guild, one in Cleveland and another in Rochester.

Clara Michel gave a concert at the Independent Protestant Church on Mound street, Columbus, O., on Thursday evening. Herman Ebeling and several other well-known musicians appeared on the program.

The music department of the Woman's Club of Louisville, Ky., held an interesting meeting on Wednesday evening. Mrs. Americus F. Callahan, of Chicago, and Mr. Patrick O'Sullivan were the soloists.

Angelo M. Read, of Buffalo, went to Canada last week to personally conduct his Triumphal Hymn, which the Sheffield Choir will sing at one of its concerts in Canadian cities during the present tour.

The United States Marine Band gave a concert on November 8 in Washington for the benefit of the Eighth Street Temple. The numbers were semi-popular in character, and were well received.

C. B. Hawley, the New York composer and teacher, whose studio is at No. 35 West Forty-second street, will give one day each week to Philadelphia, where he will teach in the Hahn School of Music.

The Krauss String Quartet, consisting of Arnold Krauss, Ludwig Opid, Julius Bierlich and Oscar Selling, gave a concert at Simpson Auditorium, Los Angeles, on Tuesday, November 10. They were assisted by Mr. and Mrs. Harry Clifford Lott.

Richard Lucchesi, of the Von Stein Academy, Los Angeles, is forming a choral society, to be known as the "Impromptu Club." A branch, to include stringed instruments for the purpose of performing ensemble music, will also be formed.

J. Frank Duggan, who has been soloist at St. Stephen's Roman Catholic Church, Washington, since the organization of a male choir at that church several years ago, has resigned, to accept an engagement with the new sanctuary choir of St. Patrick's.

H. G. Tucker announces another series of six chamber music concerts to be given at Chickering Hall, Boston, on Sunday afternoons during January and February, 1909. The organization and artists to take part will be announced later.

Harry Anderton, a pupil of Morris Bowman, recently gave a piano recital in Pater-son, N. J., playing Chopin's ballade in G Minor, Henselt's "If I Were a Bird I'd Fly to Thee," Liszt's Sixth Rhapsody, and a new capriccio by Ernest Hutcheson.

Eda Bartholomew, organist, and Oscar Pappenheimer, cellist, gave a recital in the First Methodist Church, Atlanta, Ga., on November 8. The next recital of the series will occur on December 6, when the assisting artist will be Miss Lovelace, soprano.

Ethel Abbott, pianist, and Mrs. Harold Laurens Lindsay, soprano, recently gave a recital in Portland, Ore. Miss Abbott is a pupil of the eminent Australian pianist, Ernest Hutcheson, with whom she studied in Baltimore for the past four years.

A new theme, variations and fugue for organ and orchestra, written by George W. Chadwick, was played for the first time this week at Jordan Hall, Boston, by the Conservatory Orchestra, with the composer conducting and Wallace Goodrich as organist.

A musicale for the purpose of raising money to endow an art scholarship abroad for Chicago artists was given by the Tuesday Art and Travel Club, of Chicago, on Tuesday evening. Mrs. Lawrence J. Reed, Mrs. Roger Sullivan and Mrs. M. Hayes assisted in the program.

The Boston Opera Company's school of grand opera offers a number of free scholarships in its chorus school. The Boston Opera Company reserves the right to contract for the services of all members of this class in its regular chorus if their progress during the year is satisfactory.

The Haydn Quartet presented a program recently at the First Baptist Church, Tacoma, Wash. Opera and oratorio selections and ballads, including both solo and part songs, were given. Montgomery Lynch is director of the quartet, and Mrs. Clara Bell Lynch is the accompanist.

The first of the fifth season of Monday evening free orchestral pipe organ recitals at the Estey warerooms, No. 1118 Chestnut street, Philadelphia, was given on November 9. For this occasion a program of unusual interest was given, Ralph E. Mitchell, baritone, of New York City, being the soloist.

Under the auspices of the Ladies' Society of the Belleville Avenue Congregational Church, Newark, N. J., Signor Arturo Nutini, a blind pianist and violinist, gave a concert in that church on Thursday of last week. He was assisted by Mrs. Arthur E. Fooks, soprano; Alice Davies, contralto, and Arthur E. Fooks, accompanist.

At the Klindworth Conservatory of Music, Atlanta, the second of the monthly recitals by members of the faculty was given on Tuesday evening, November 12. The following took part: Mrs. Clara Mueller, soprano; Mrs. Annie M. Mueller, violin; Erwin Mueller, violin; Paul Donehoo, piano, and Kurt Mueller, piano.

The Toronto Oratorio Society, J. M. Sherlock, conductor, will produce Haydn's oratorio, the "Creation," at the annual concert in Massey Hall, Thursday, January 28. The chorus of the society will be assisted by three eminent soloists, and will be supported by a full orchestra of forty players and the Massey Hall organ.

Frederic C. Baumann, pianist and teacher, of Steinway Hall, has several talented pupils. At a lecture-recital on Chopin given in Newark, N. J., Katherine Eyman and Evelyn Sippel appeared in a group of piano solos, which included Prelude No. 16, Polonaise in A Flat; Etude, op. 25, No. 7, and a waltz in C Minor, all by Chopin.

Charles O. Blakeslee, of Salt Lake City, is to give a course of lectures on Musical Philosophy, in his Templeton studio, covering these topics: Soul, Genius, Character, the Student's Recompense, the Teacher's Recompense, Psychic Vibration, Temperament, Interpretation, the Intellect, Friendship, Environment, the Honest Teacher's Attitude.

Estelle Wentworth, prima donna of the Aborn English Opera Company, was the soloist at the free organ recital in Convention Hall, Buffalo, last Sunday afternoon. Miss Wentworth has made many friends in Buffalo during her engagement with the Aborn Company, and many availed themselves of the opportunity to hear her in concert.

The Walter Spry Piano School, of Chicago, gave a recital recently at the Govan Hall Branch, when the following pupils appeared: Lillian Billow, Walter Stein, Ernestine Rood, Elsa Selz, Marian Townsend, Elizabeth Lounsbury, Margeret Perkins, Helen Perkins, McCauley Carter, Nellie Kouns, Susan Wilbur, Ethel Brakefield and Florence Allen.

F. R. Richardson, until recently organist and musical director of Mimico Methodist Church, Toronto, has been appointed to the position of organist and choirmaster of Century Baptist Church, Macpherson avenue. This church up to the present time has not had the services of a choir, and Mr. Richardson is undertaking the formation of a new choir.

Almiretta Webster, a pupil of Arthur Lawason of New York, will sing at a concert to be given in the New Rochelle Baptist Church on the evening of December 8, in aid of the Home for the Aged of that town. Miss Webster will be heard in selections from "Tosca," from "Tom Jones," and "Algeria" and in Holman's "Chanson d'Amour," with cello obligato.

The Bostonia Sextet Club, of Boston, C. L. Staats, director, has returned after a successful series of concerts in the West. The club took part in the dedication of the new auditorium in Saginaw, Mich., October 29, when Gadske, Bouton and Hamlin were soloists, and there was a chorus of 300 voices. The Sextet Club also appeared in Syracuse, New York, Warren, Pa., and Bay City, Mich.

On Thursday evening, November 19, the Mozart Club of Pittsburg, Pa., was scheduled to give the first concert of its thirty-first season at Carnegie Hall, Pittsburg. The program for this performance consists of Handel's "Judas Maccabaeus." The solo parts were to be sung by Gertrude Clark, soprano; Pearl Benedict, contralto; Dr. Franklin Lawson, tenor, and Isaac K. Myers, bass.

Under the direction of Harry S. Kennedy, a concert was given in Carroll Institute Hall, Washington, D. C., November 10, the participants being Bertie Thompson, soprano; Mrs. Robert Fatt, soprano; Mrs. Blanche Muir Dalglish, contralto; Kenneth W. Ogden, tenor; J. Walter Humphrey, basso; Rubie Stanford, violinist, and B. Frank Gebest, pianist. The accompanists were Emil Christiani and Sallie Mason.

Ruby Belle Nason, pianist and organist, of Buffalo, has accepted a position as organist and choir director of a church in Boston, for the Winter. This past Summer Miss Nason has given organ recitals in New York City and New London, Conn. She has also been associated in a trio with two members of the Boston Symphony Orchestra. She expects to do some recital work and coaching while in the East.

A church choir concert was recently given at the Tompkins Avenue Congregational Church, Brooklyn. Those who took part in the program were Alice Merritt Cochran, soprano; Mrs. Nella Brown Kellogg, contralto; George C. Carrie, tenor, and T. Austin-Ball, bass; Marguerite De Forrest Anderson, flautist, and Irwin E. Hassell, accompanist; Clarence Eddy, organist and director.

John W. Nichols has been engaged as tenor soloist of the Jewish Synagogue, New York. Dr. Franklin Lawson held this position for a number of years. Mr. Nichols has already booked many engagements for the coming season in and around New York City, and will make a recital tour in the Spring, in which he will be accompanied by his wife, who is a talented pianist.

The Lamperti Opera Club, of Providence, R. I., held its third public rehearsal at Y. M. C. A. Hall on Thursday evening, November 12. The music was under the

direction of Signor Gaetano Gilli, formerly of the Strakosch and Milan Opera Companies. The Lamperti Opera Club has been fortunate in securing the services of Mimi Robbins Pierce as accompanist this season.

The nine hundred and twentieth organ concert was given in Carnegie Music Hall, Pittsburg, on November 7, by Charles Heinrich, City Organist. The program included Overture to "Euryanthe," by Von Weber, "Lied des Chrysanthes," by Bonnet, Impromptu by Dethier, part of the sonata in G Minor by Rheinberger, the Funeral March from "Gottterdammerung," by Wagner, the Bach Air and a Toccata by Bartlett.

William A. Sherwood, the American pianist, will be heard in Detroit next Tuesday evening, in the Church of Our Father. Mr. Sherwood will give a recital program, and his appearance in Detroit after an absence of many years will not only awaken pleasant memories among his old time friends in that city, but will offer a rare opportunity to the young generation of piano students to whom he is known, probably, by name only.

The Cambridge Conservatory of Music gave its first recital of the season at Durrell Hall, Massachusetts avenue, on Thursday evening. An orchestra of seventy pieces played. Prof. George Howard, of Boston, gave a lecture on "Music." The program included several vocal and instrumental solos. Prof. Frank A. Barrows, musical director, and A. H. Wilson, business manager, had the arrangements in charge.

Irvin J. Morgan entered on his duties Sunday, November 1, as organist and choir-master of Trinity P. E. Church, Pittsburg, Pa. At the St. Louis Exposition he received the highest gold medal awarded as concert organist, and was chosen in the same capacity to open the new organ built for Dudley Buck in the Church of the Holy Trinity, Brooklyn, and was at one time director of music in the University of Pennsylvania and also at the Drexel Home, Philadelphia.

The study class in the Nineteenth Century Club's music department, of Memphis, will be made an important feature this season. The class will be under the guidance of Mrs. Theodore Carroll Reynolds, and will meet on the last Friday in each month. The first meeting is scheduled for November 27. For this season the study of certain celebrated operas has been decided on as being of more general interest. The operas to be used are: "Lohengrin," "Die Walküre," "Aida," "La Bohème," "Pagliacci," "Rigoletto" and "Lucia di Lammermoor."

Otto Torney Simon, of Washington, has been invited to Pittsburg the early part of December to give, before the Art Society of that city, his lecture on "Beethoven, the Man, His Art and Ethics." The lecture will be musically illustrated by Mrs. Simon at the piano and Anton Kaspar, violinist. Mr. Simon will also give a lecture in Washington on January 20 on "Handel and the Oratorio," before the National Society of Fine Arts. Illustrations from the arias from Handel's different oratorios will be sung by B. Merrill Hopkinson, baritone, of Baltimore.

The International Symphony Club, of Memphis, composed of six musicians, with Mary Fay Sherwood as assisting soloist, recently gave a splendid program at the Goodwyn Institute. The members of this club are Nikolai Sokoboff, solo violinist, formerly of the Boston Symphony; W. W. Swornsbourne, violinist and manager of the company; A. S. Martin, viola; Eric Loeffler, cellist; George Bareether, double bass, and Augustus Battles, flute. Mary Fay Sherwood, soprano, is the daughter of W. H. Sherwood, the Chicago pianist, and has been touring the country with great success.

Music was well represented in the public lectures given this week under the auspices of the Board of Education in New York. On Monday evening, at the De Witt Clinton High School, the subject was "Romanicism in Music," by Daniel Gregory Mason. On Wednesday evening, at St. Bartholomew's Hall, the subject was "Sources and Development of Musical Expression," by Mrs. Mary Gregory Murray. On the same evening, at Young Men's Hebrew Association, the subject was "Beethoven Symphony No. 5," by Thomas Whitney Surette. The lectures to be given this Saturday are "Music, the Language of Feeling," by Carol Brent Chilton, at public school No. 84, 116th street and Fifth avenue, and "Die Meistersinger," by Rubin Goldmark, at Cooper Union.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Adamowski, Timothee—Washington, D. C., Dec. 14.
Austin, Florence—New York, Nov. 23; Plainfield, N. J., Dec. 8.
Bachner, Louis—Boston, Nov. 23.
Baldwin, Samuel A.—College of the City of New York, Nov. 22 and 29.
Becker, Dora—Montreal, Nov. 24.
Beddoe, Daniel—Waterbury, Conn., Nov. 24; Minneapolis, Nov. 27.
Benedict, Pearl—State College, Pa., Dec. 7; Marietta, O., Dec. 8; Ypsilanti, Mich., Dec. 9 and 10.
Bloomfield-Zeiser, Fannie—Buffalo, Nov. 26; Carnegie Hall, New York, Dec. 12.
Calvé, Emma—Columbus, O., Dec. 2.
Castle, Edith—Haverhill, Mass., Dec. 2.
Cheatham, Kitty—Columbus, O., Nov. 21; Akron, O., Nov. 24.
Clark-Kahler, Grace—Wells College, Nov. 21.
Consolo, Ernesto—Buffalo, Nov. 30.
Cumming, Shanna—Seattle, Wash., Dec. 1; Hoodriver, Ore., Dec. 3; Forest City, Wash., Dec. 5.
Cunningham, Claude—Carnegie Hall, New York, Dec. 2.
Cserwonky, Richard—Boston, Dec. 11.
Damrosch, Walter—Philadelphia, Nov. 25; Cincinnati, Nov. 27; Columbus, O., Dec. 7.
Destinn, Emmy—Waldorf-Astoria, New York, Dec. 7.
Duff, Janet—Boston, Nov. 30.
Dufft, Carl—Mendelssohn Hall, New York, Dec. 9.
Elman, Mischa—New York, Dec. 10 and 12.
Estlin, Marie—Wilmington, Del., Nov. 25; Lancaster, Pa., Nov. 27.
Farrar, Geraldine—Pittsburg, Nov. 27 and 28; Washington, D. C., Dec. 14.
Gabrilowitsch, Ossip—Brooklyn, Dec. 4; Baltimore, Dec. 11.
Hall, Glenn—New German Theater, New York, Nov. 22; Buffalo, N. Y., Dec. 3; Oberlin, O., Dec. 8; Buffalo, N. Y., Dec. 10.
Hartmann, Arthur—Salt Lake City, Nov. 21; Southern California, Nov. 23 to 28; Central California, Nov. 30 to Dec. 5.
Hudson, Caroline—State College, Pa., Dec. 7; Marietta, O., Dec. 8; Ypsilanti, Mich., Dec. 9 and 10; Sandusky, O., Dec. 11.
James, Cecil—State College, Pa., Dec. 7; Marietta, O., Dec. 8; Ypsilanti, Mich., Dec. 10.

Jomelli, Jeanne—New York (Liederkrantz), Nov. 22; Pittsburg, Dec. 3.
Keyes, Margaret—Buffalo, Nov. 23.
Klein, Karl—Columbus, O., Dec. 2.
Knight, Josephine—Boston, Dec. 3.
Kotlarsky, Sam—Buffalo, Nov. 23.
Lerner, Tina—New London, Conn., Nov. 24; Norwich, Conn., Nov. 26; St. Paul, Dec. 1.
Lhevinné, Josef—Carnegie Hall, New York, Nov. 21; Oberlin, O., Nov. 24; Akron, O., Nov. 25; Cincinnati, Nov. 26; New Orleans, Nov. 28; Kansas City, Nov. 30; St. Joseph, Mo., Dec. 1; Denver, Col., Dec. 3; Chicago, Dec. 6; Milwaukee, Dec. 7; New York, Dec. 11; Brooklyn, N. Y., Dec. 12 (matinée); New York, Dec. 12 (evening).
Lonsdale, Gertrude—Washington, Dec. 3.
Mannes, Mr. and Mrs. David—Boston, Dec. 4; Belasco Theater, New York, Dec. 6.
Metcalfe, Susan—Baltimore, Nov. 27.
Meyer, Otto—Ithaca, N. Y., Nov. 24.
Meyn, Heinrich—Liederkrantz, New York, Nov. 21.
Müller, Christine—Indianapolis, Nov. 24; Pittsburg, Nov. 27.
Morgan, Geraldine—Stuyvesant Theater, New York, Dec. 13.
Mulford, Florence—Milwaukee, Nov. 23; Toledo, O., Nov. 25; Guelph, Ont., Nov. 26.
Ormond, Lilla—Providence, R. I., Nov. 24; Cambridge, Mass., Dec. 10.
Nordica, Lillian—Boise City, Ida., Nov. 23; Pullman, Wash., Nov. 26; Spokane, Wash., Nov. 28; Seattle, Dec. 2; Vancouver, B. C., Dec. 4; Victoria, B. C., Dec. 8; Tacoma, Wash., Dec. 9; Portland, Ore., Dec. 11; San Francisco, Dec. 13.
Ormsby, Frank—Milwaukee, Nov. 23.
Ormsby, Louise—Portsmouth, N. H., Nov. 23; Pittsburg, Nov. 25.
Petschnikoff, Alexander—New York (Liederkrantz), Nov. 22; Baltimore, Dec. 4; Metropolitan Opera House, New York, Dec. 6; Waldorf-Astoria, New York, Dec. 7; Baltimore, Dec. 11; Philadelphia, Dec. 12.
Powell, Maud—Tacoma, Wash., Nov. 21.
Rider-Kelsey, Corinne—New York, Carnegie Hall, Nov. 27.
Rogers, Francis—New York, Nov. 24; Poughkeepsie, Nov. 27.
Sauer, Emil—Detroit, Nov. 30.
Schroeder, Alvin—New York, Carnegie Hall, Nov. 29.
Schulz, Leo—Troy, N. Y., Nov. 25.
Sembrich, Marcella—Waldorf-Astoria, New York, Dec. 7.
Spalding, Albert—New York, Nov. 29.
Thompson, Edith—New York, Nov. 22.
Verne, Adela—Los Angeles, Dec. 1.
Waldo, Helen—New York, Nov. 28; New Rochelle, N. Y., Dec. 8; White Plains, N. Y., Dec. 10.
Wells, John Barnes—Colorado Springs, Col., Nov. 21; Greeley, Col., Nov. 23; Boulder, Col., Nov. 24; Denver, Nov. 25.
Werrenrath, Reinold—New York, Nov. 28; Boston, Dec. 9.
Whiting, Arthur—Brooklyn, N. Y., Dec. 3.
Winkler, Leopold—Troy, N. Y., Nov. 25; Philadelphia, Dec. 2; Reading, Pa., Dec. 7.

Young, John—Cornell University, Nov. 22; Lynn, Mass., Dec. 2.

Orchestras, Quartets, Choruses, Etc.

Adamowski Trio—Brooklyn, N. Y., Nov. 21; New Brighton, Nov. 23; Jamaica, L. I., Nov. 24; Flushing, L. I., Nov. 25; Garden City, L. I., Nov. 27; Providence, R. I., Nov. 30; Fall River, Mass., Dec. 1; Williamstown, Mass., Dec. 3.
Arion Society—Brooklyn, Nov. 16.
Boston Symphony Orchestra—Boston, Nov. 21; Providence, Nov. 24; Boston, Nov. 27 and 28; Philadelphia, Nov. 30; Washington, D. C., Dec. 1; Baltimore, Dec. 2; New York, Dec. 3; Brooklyn, Dec. 4; New York (matinée), Dec. 5; Cambridge, Mass., Dec. 10; Boston, Dec. 11, 12.
Clef Club—Buffalo, Nov. 26.
German Liederkrantz—New York, Nov. 21.
Guido Chorus—Buffalo, Dec. 10.
Hess-Schroeder Quartet—Boston, Chickering Hall, Nov. 17.
Klein's Sunday "Pops"—Deutsches Theater, New York, Nov. 22 and 29, Dec. 5 and 12.
Kneisel Quartet—Buffalo, Nov. 30.
Longy Club—Boston, Nov. 23.
Margulies Trio—Mendelssohn Hall, New York, Dec. 1.
Maud Powell Trio—Forest Grove, Ore., Nov. 24; Portland, Ore., Nov. 25; Hoodriver, Ore., Nov. 27.
Mead (Olive) Quartet—Terre Haute, Nov. 23; Urbana, Nov. 24; Mendelssohn Hall, New York, Dec. 10.
Mendelssohn Glee Club—New York, Dec. 8.
Mozart Club—Cincinnati, Dec. 10.
New Haven Symphony Orchestra—New Haven, Dec. 1.
New York Oratorio Society—Carnegie Hall, New York, Dec. 2.
Pittsburg Orchestra—Buffalo, Dec. 8.

Philadelphia Symphony Orchestra—Philadelphia, Nov. 21, 27 and 28, Dec. 11 and 12.
Philharmonic Society—Carnegie Hall, New York, Nov. 27 and 28, Dec. 11 (matinée), Dec. 12 (evening).
Russian Symphony Society—Carnegie Hall, New York, Dec. 10 and 12.
Symphony Society of New York—Carnegie Hall, New York, Nov. 22 and 24, Dec. 8; Brooklyn, N. Y., Dec. 12; New York, Dec. 13.
St. Paul Symphony Orchestra—St. Paul, Minn., Dec. 1.
Theodore Thomas Orchestra—Chicago, Nov. 27 and 28, Dec. 5 and 6.
Young People's Symphony Concerts—Carnegie Hall, New York (matinée), Nov. 28.

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